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ORIENTATION BULLETIN

SUMMER COURSES

1945 TO ~~DATE~~ 1957

ONTARIO

1957

ORIENTATION BULLETIN

SUMMER COURSES IN ART

ONTARIO DEPARTMENT OF EDUCATION

O R I E N T A T I O N B U L L E T I N

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART

TORONTO, 1957

WELCOME The Principal and Staff of the Summer Courses in Art sponsored by the Ontario Department of Education once again are pleased to welcome students to another summer session.

This year we are particularly fortunate in being able to use the fine new building of the Ontario College of Art.

As usual, a wide choice of work units are available to all students. Also as in former years, the staff is a distinguished one with members coming not only from various parts of Canada, but also from abroad.

All students may enrol in the work units of their choice in advance of registration day. Before a choice of units is made, however, students are advised to read this bulletin carefully.

PLEASE BRING THIS BULLETIN WITH YOU TO THE SUMMER SESSION

A SECOND COPY WILL NOT BE AVAILABLE

ADVANCED REGISTRATION

All students may register in advance of the opening day.

(1) Complete the enclosed Interim Form A and return it to the

Director of Art,
Ontario Department of Education,
206 Huron Street,
Toronto 5, Ontario.

(2) Be sure that you have added your name and address to the Interim Form A, and if a married woman, your maiden name.

(3) For a full summer's work, do not select more than five six-day work units (or their equivalent), plus a lecture unit.

(4) If you desire a Departmental certificate, do not elect less than three hours of work each day.

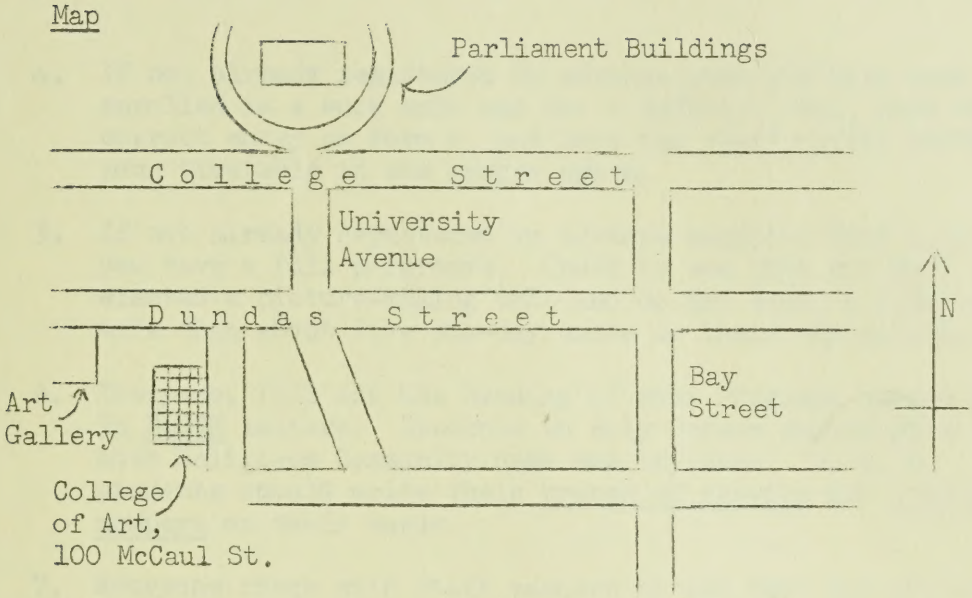
(5) Advanced registration cannot be made later than June 25.

(6) Be accurate in your requests - follow the bulletin carefully.

WHAT TO DO JULY 3 AND 4 AND AUGUST 6

JULY 3 — 8 a.m. to 12 noon -- The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Ontario College of Art, 100 McCaul St., one block west of University Ave. and immediately south of Dundas Street. The telephone number of the summer school is EM. 6-4977.

Map



1. Everyone upon arrival at the College of Art, go to the registration desk in the front hall. Signs will direct you to the right place. Consult the Orientation Bulletin if in doubt.

   (a) Pay the $10 course fee (Community Programmes Course, $5);
   (b) Pay the $5 supply fee;
   (c) Obtain a Progress Record Card, taking care to secure a card of the correct colour (Elementary--white; Intermediate Part I--yellow with black type, and Part II--yellow with red type; Supervisor's and Specialist's--blue; Refresher--salmon; Community Programmes--green);
   (d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who accepts your money. (You will receive an official receipt on the first Day 6--July 11.)
   (e) If not already registered obtain a copy of Form A on which you will later write the work units you wish to take.

2. Everyone survey your summer's work by:
   (a) looking at the exhibits in the various rooms;
   (b) talking to the staff members who will meet you in their classrooms.

3. If not already registered in advance, when you have decided upon your programme, go to the various rooms to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one session, he may be able to register you for another one. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit, you will be able to study similar work in another.

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4. If not already registered in advance, when you have been enrolled in a work unit and for a definite time, make the correct entry on Form A, and have the staff member initial your timetable in the proper space.

5. If not already registered in advance complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect a total of more than about five six-day units or their equivalent.

6. Everyone, fill out the heading of your Progress Record Card in BLOCK letters. Students in Holy Orders should give both Religious Community name and lay name. D. V. A. students should write their branch of service and service numbers on their cards.

7. Everyone check with staff members to see that you are on the class lists.

8. Everyone, for your reference, copy your completed programme from Form A to the back inside cover of the Orientation Bulletin.

9. Submit to the office,
   (a) your Progress Record Card;
   (b) Form A.

   UNTIL THESE FORMS ARE FILED, YOU ARE NOT COMPLETELY ENROLLED.

JULY 4 — MORNING STUDENTS: 8 a.m. -- Go to the auditorium where you will be welcomed by the Principal and where you will be introduced to the staff.

8.15 a.m.—Class sessions scheduled for the morning will begin.

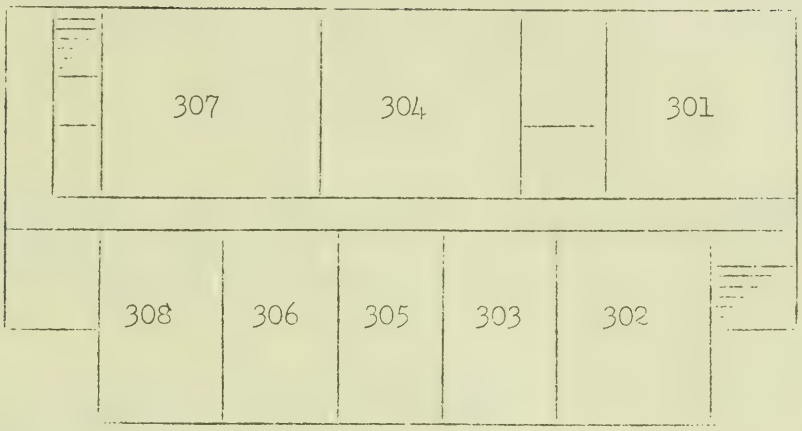
AFTERNOON STUDENTS: 1 p.m.— Go to the auditorium for an opening ceremony.

1.15 p.m.—Class sessions scheduled for the afternoon will begin.

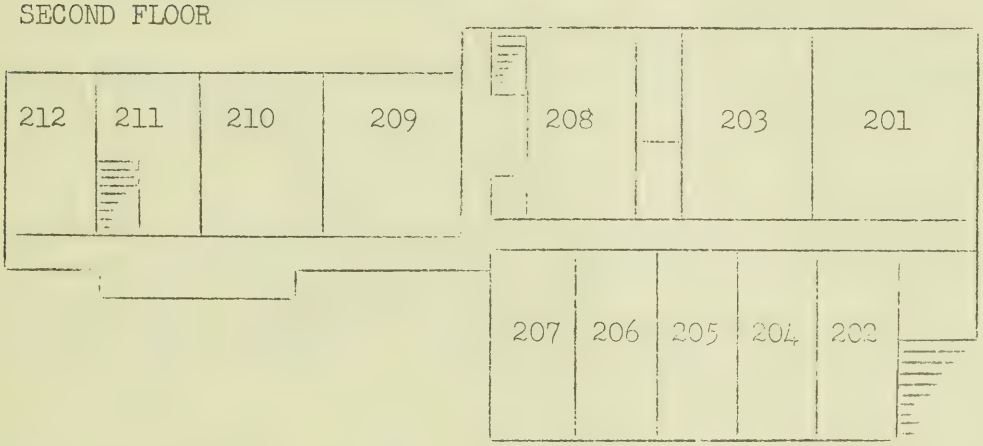
AUGUST 6 — All students, whether enrolled in morning or afternoon classes, should come to school at 8 a.m. Rooms will be put in order and cards signed. Unless a student appears at school on this day as requested, his summer will not be considered complete.

ROOM PLACEMENT

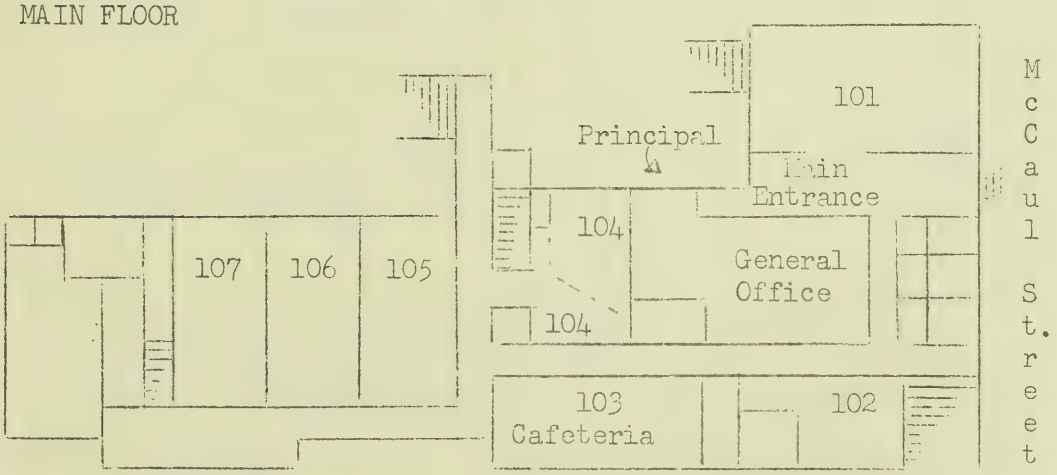
THIRD FLOOR



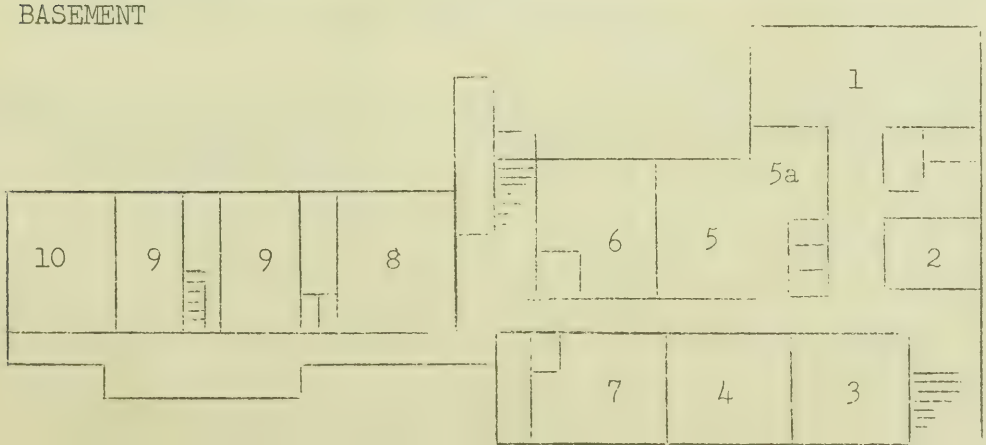
SECOND FLOOR



MAIN FLOOR



BASEMENT



T H E S T A F F

C. D. Gaitskell, M.A., D.Paed.....Principal
Director of Art,
Ontario Department of Education.

Garnet W. Humphrey, B.Sc.....Vice Principal
Supervisor of Art and Auditorium,
Windsor Board of Education.

H. M. Barth.....Instructor
Art Instructor,
Fort William Vocational School.

Aba Bayefsky, C.S.G.A.....Instructor
Artist and Instructor at the Ontario
College of Art; Canadian Group of
Painters; Canadian Society of Painters
in Water Colour.

Raymond C. Blackwell, B.Sc., M.Ed.....Counsellor
Master, Art Education, Toronto
Teachers' College.

Bill Broome, D.A., F.R.N.T.....Instructor
Sculptor, Royal Scottish
Academy Award 1951.

June Broome,B. A.....Special Staff Member
Head of History and Art Departments,
Thornton Hall School, Toronto. Formerly
Head of Art Department, Tarriff Academy, Scotland.

Margaret-Ann Buck.....Counsellor
Art Teacher,
J. E. Benson Public School, Windsor.

George H. Buckland, B.A.....Counsellor
Supervisor of Art,
Ottawa Public Schools.

Georgie M. Campbell.....Counsellor
Supervisor of Art,
Fort William Board of Education.

Edwy F. Cooke, B.A., M.F.A.....Lecturer and Instructor
Instructor, Department of Art and Archaeology, University of Toronto;
Member of the Canadian Society of Painters in Water Colour.

Percy M. Gardiner, M.A.....Instructor
Art Instructor, Northern Technical and Commercial School, Toronto.
Painter.

Keith M. Hackett.....Counsellor
Art Teacher, Etobicoke Public Schools.

Florence M. Hart.....Counsellor
Supervisor of Arts and Crafts,
Oshawa Public Schools.

William A. Hogg, D.A. (G.S.A.).....Instructor
Head of Art Department,
Essex Senior School.
Sir James McBay prizes for Etching and Drypoint in R.S.A.

Marie Huper, B.F.A., M.A., Ph.D.....Counsellor
Assistant Professor of Art,
Agnes Scott College,
Decatur, Georgia,
U.S.A.

Ethel M. Leacock.....Counsellor
Head, Ceramic Department, Ottawa Inter-Mediate Schools and Fisher Park High School.

George Merten.....Instructor
Puppetry Adviser, Community Programmes Branch, Ontario Department of Education. Formerly associated with the B.B.C. and Minerva Puppets, London, England.

M. Eileen Muff.....Instructor
Assistant Adviser, Crafts, Community Programmes Branch, Ontario Department of Education.

Rowley W. Murphy, A.R.C.A., O.S.A., C.S.G.A.....Instructor
Instructor of Life Drawing, Costume Figure Drawing, Composition, Ontario College of Art, Toronto. Painter, Illustrator, Designer, R.C.N. War Artist. Designer, stained glass, Bryn Athyn Cathedral, Pennsylvania. Designer, two series Ship Plates, Josiah Wedgwood and Sons.

Frank Newfeld, M.T.D.C., N.D.D., A.C.S.A.....Instructor
Painter and Graphic Artist.

Joan Purdy.....Special Staff Member
Office of the Director of Art, Ontario Department of Education.

Frederick K. Shaw, B.A.....Special Staff Member
Supervisor of Art and Crafts, Board of Education for the Township of North York.

Robert Short, M.A.....Instructor
Teacher of Design, Crafts and General Art, Northern Vocational School, Toronto.

Carter B. Storr, B.Ed., M.A., Ph.D.....Counsellor
Principal of Broadview Public School,
Ottawa.

John J. Tokaryk, B.A.....Instructor
Instructor in Art and Crafts and Mathematics,
Fisher Park High School, Ottawa.

J. W. Trusler, B.A., M.Ed.....Lecturer
Inspector of Public Schools,
North Bay.

Charles E. Wetmore, B.I.D., A.Z.A.....Instructor
Director, Department of Industrial Design,
Ontario College of Art, Toronto.

W. J. Withrow, B.A., B.Ed.....Counsellor
Art Department Head,
Earl Haig Collegiate Institute.

John C. Wray.....Counsellor
Chief Supervisor of Art,
Scarborough Township.

NOTES REGARDING THE WORK OF
THE STAFF MEMBERS

Counsellors — The work of the Counsellors is to relate art and craft activities to the general school programme, to encourage the students to explore the various fields of art and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors — The Instructors have the task of helping the students to develop adequate technical skill in the production of art forms and a refinement of taste. They are not responsible for information about pedagogy.

Lecturers — The Lecturers deal with their own highly specialized fields and give philosophical form to the questions under disucssion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members — Mrs. Broome is the Receptionist and is in charge of the Summer School Office. She will be pleased to discuss with the students problems related to their summer's activities.

Mrs. Purdy is the Secretary of the Summer School.

Mr. Shaw is in charge of supplies, acts on the Social Committee and takes care of the Library.

A D M I N I S T R A T I O N

The administration of the Summer Courses in Art is planned somewhat according to an "Education Workshop". The "Education Workshop" is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the "Education Workshop" is organized so that students may have great freedom of choice concerning the studies which they pursue. Students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group, as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material, or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The "Education Workshop" is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect many of the activities they wish to pursue. The staff

members have no rigid plan regarding topics to be followed. They are ready to encourage debate of any ideas relevant to the teaching of art, and they are pleased to allow students to experiment with techniques.

The "6-Day Plan" The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a 6-day plan. Time during the summer is divided into four 6-day blocks or sessions.

Day Number	1	2	3	4	5	6	
	July 4	5	8	9	10	11	1st 6-day session
	12	15	16	17	18	19	2nd 6-day session
	22	23	24	25	26	29	3rd 6-day session
	30	31	Aug. 1	2	5	6	4th 6-day session

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way, a unit of work may be offered four times during the summer. The unit prescriptions on pages 17 to 26 show which of the units operate on this plan,

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day plan. Some of these units, because their content is greater, span 12 days or 24 days. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day plan.

S E L E C T I N G A P E R S O N A L P R O G R A M M E

This section of the Bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished? The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these Courses, it is felt each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work, and that some activities take more time than others to complete. It is impossible to weigh values according to the time spent on various activities. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do, although a minimum attendance of three hours per day is expected of students who desire a Departmental certificate in art.

1. <u>If you are working toward an Elementary Certificate</u>

   (a) It is compulsory for you to elect one picture-making unit and lecture Unit 121. The picture-making units are numbered from 100 to 107. Unit 131 may also be counted as a picture-making unit. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another. DO NOT ELECT MORE THAN TWO PICTURE-MAKING UNITS.

   (b) Summarize the gaps in your knowledge about art. What do you think you should know to be more proficient in your work as a teacher of this subject?

   (c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

   (d) Consider the community served by your school, the kind of people in your neighbourhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school--their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background, and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather, and the like could you acquire from the local environment? Select some activities which could be made from such materials.

SUMMARY YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 107 and 131) AND THE LECTURE UNIT 121. THREE HOURS PER DAY IS THE MINIMUM ATTENDANCE FOR STUDENTS DESIRING AN ART CERTIFICATE.

2. If you are working toward an Intermediate Certificate Parts I and II

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) about art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following suggestions are offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in previous courses.

(b) Select a programme which includes both two-and three-dimensional work.

(c) It is advisable for students in the second, third, or fourth year to attend a unit dealing with design such as Unit 150, or preferably, the more advanced Unit 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificate, by taking one of them during one of the intermediate years, you will lighten your lecture programme considerably in your Specialist's or Supervisor's year.

(e) One of the following advanced picture-making units--200, 201, 202, or 204--must be elected either in the second, third, or fourth year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

SUMMARY YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299. MINIMUM ATTENDANCE LEADING TO CERTIFICATION IS THREE HOURS EACH DAY.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art to be successful must: (i) be familiar with many techniques; (ii) be capable of using these techniques in relation to the common experiences of children; (iii) be sufficiently proficient in the production of at least one two-dimensional and one three-dimensional type of art; (iv) enjoy a sensitivity in regard to design; (v) have a reasonable understanding of the philosophy and pedagogy underlying art education; (vi) have a reasonable knowledge of our heritage of art.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the four summer sessions:

(a) must have successfully completed one of the following units: 200, 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with three-dimensional art forms such as 212, 232, 235, 236, 241, 244, 247, 251.

(e) should have selected a unit dealing with design such as Units 150 or 250, unless you have previously studied art at the winter sessions of the Ontario College of Art or at the Ontario College of Education.

SUMMARY THREE SPECIFIED UNITS MUST HAVE BEEN TAKEN AT SOME TIME DURING THE FOUR YEARS FOR ART CERTIFICATION. TWO OTHER TYPES OF UNITS ARE RECOMMENDED. MINIMUM ATTENDANCE IS STILL THREE HOURS EACH DAY.

4. If you are taking a Refresher Course

Elect any units which you think may be of value to you. The limit is three one-week units, or their equivalent, for each Refresher Course.

5. If you are a Community Programme worker

Select any units of work from 100 to 299 which will be of most benefit to you. Limit is three one-week units, or their equivalent.

NOTE: STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

THE UNITS OF WORK

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

Should a student wish to do so, a unit of work may be repeated in two different years. Credit will be allowed for such repetition of work.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grades I, II, and III. The relationship of art to the general kindergarten and to the programme in the junior grades will receive attention. Emphasis will be placed upon picture-making.

Daily 8 to 11.10 — Miss G. Campbell
Follows the 6-day session plan* — 104

101 A study will be made of art activities and techniques suitable for pupils in Grades I, II, III and IV. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Particular emphasis will be given to picture-making in two and three dimensions.

Daily 1 to 4.10 — Miss Hart
Follows the 6-day session plan — 301

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*This is an example of a unit which is offered four times during the summer; see p.12.

102 A study will be made of art activities and techniques suitable for pupils in grades 1 to 6. Theory and practice will emphasize picture-making.

Daily 8 to 11.10
Offered in the 2nd 6-day session plan
and repeated in the 3rd 6-day session plan. Mr. Humphrey
3

104 This unit will deal with the various techniques of picture-making in two and three dimensions for grades I to VIII. A study will be made of the normal modes of expression of pupils in these grades.

Daily 8 to 11.10
Follows the 6-day session plan Mr. Wray
208

107 This unit comprises a study of two- and three-dimensional activities suitable for an art programme in secondary school grades. Ways and means of articulating the secondary school programme with that of the elementary schools will be examined. A study of the nature of adolescence and its effect upon a programme of art education will be studied. The unit, however, is for the purpose, primarily, of giving very practical classroom assistance to teachers of art from grades 7 to 12.

Daily 1 to 4.10
Follows 6-day session plan Mr. Withrow
305

121 Enrolment in this unit should be made on July 5, and not on Registration Day. Students should write the course number on Form A, however, if they wish to enrol.
This unit comprises a series of lectures and general discussions on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the role of the teacher of art as an educator and as a leader in the community. <u>This unit is prerequisite for all students who wish to receive an Elementary Certificate</u>.

Daily 11.15 to 12
July 5 to 18 inclusive
Repeat July 22 to August 2 inclusive Mr. Trusler
101

112 This unit will consist of brief lectures and practical experiments in poster-making. Media used will be tempera and ink techniques. A study of lettering, design and content as applied to the poster.

Daily 8 to 11.10 — Mr. Newfeld
July 4 to July 19 inclusive — 201

131 A study will be made of the enterprise to discover the place of art in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10 — Mr. Buckland
Follows the 6-day session plan — 107

132 This is an elementary unit dealing with etching. The subject matter will include outlines and their uses, how to make essential outlines and how to do etching and drypoint. Students will take off prints from their own plates.

Daily 8 to 11.10 — Mr. Hogg
1st, 2nd and 4th 6-day session — 9

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10 — Miss Leacock
1st, 3rd. and 4th 6-day sessions — 8

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*This is an example of a unit which is offered four times during the summer; see p. 12.

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern-making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects.

Daily 1 to 4.10 — Mr. Tokaryk
1st, 2nd, and 4th 6-day sessions* — 106

137a This unit will include a study of puppets, marionettes, shadow puppets, push puppets, and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all Grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplies. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought. Sessions 3 and 4 will be devoted particularly to puppets for the primary grades.

Daily 8 to 11.10 — Miss Buck
Follows the 6-day session plan — 6

137b This is a unit dealing with basic puppetry. Demonstrations of manipulation will be given. Practical work will include head modelling and casting, papier-mache modelling, construction of wooden marionettes, the making of bodies, joints hands, and feet for the marionette, painting, wigging, and costuming. A study of controls and stringing will be made and students will be expected to learn simple manipulation.

Daily 1 to 4.10 — Mr. Merten
1st 6-day session — 5

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*During the 4th session, arranged to overlap with advanced Unit 236.

137c This is a basic unit including design and construction of regular size glove puppets with a choice of two methods for making the head. One of these will be a modelling and casting system and the other a "building up from the round" method. Costuming, manipulation and presentation of glove puppet material will also be dealt with in addition to methods of stage construction.

Daily 1 to 4.10 — Mr. Merten
2nd 6-day session — 5

138 In this unit, the student will learn to use paper creatively. The work to be explored will include the use of paper in ways other than that of merely supporting flat work. The three-dimensional use of paper will be emphasized, and the use of torn paper, paper line compositions and paper mosaics will be considered. The work will be suitable for Grades IV to X.

Daily 1 to 4.10 — Mr. Hackett
Follows the 6-day session plan — 302

140 A study of two-harness weaving will be offered. Many types of looms will be used. Some will be of the type that can be easily constructed in the ordinary classroom. Simple techniques related to pattern and texture in the textiles will also be explored.

Daily 8 to 11.10 — Mr. Blackwell
Follows the 6-day session plan — 4

141 This is a unit dealing with four-harness weaving. Each student will set up a loom while studying simple pattern construction. The student will explore colour and texture with a variety of yarns, reeds, and grasses. Knowledge of two-harness weaving, though not essential, will be valuable.

Daily 8 to 11.10 — Miss Muff
1st and repeated in 2nd 6-day sessions.* — 211 & 212

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*This unit is offered twice during the summer; see p.12.

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 1 to 4.10 — Mr. Short
1st, 3rd and 4th 6-day sessions — 304

147 An elementary study will be made of creative wood-carving. Students will learn how to use simple tools, using easily obtainable woods found in Ontario.

Daily 8 to 11.10 — Mr. Broome
1st, 3rd, and 4th 6-day sessions — 1

150 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 1 to 4.10 — Dr. Storr
2nd and repeated in the 3rd 6-day session — 204

1st and 4th 6-day sessions — Dr. Huper
2

151 This unit comprises an elementary study of enamel work suitable for the upper grades of elementary schools and for secondary school classes. The techniques involved in enamelling on copper will be emphasized. Simple designs in the making of small jewellery pieces will be made.

Daily 1 to 4.10 — Mr. Barth
1st, 2nd, and 4th 6-day sessions — 7

MORE ADVANCED UNITS

200 This unit offers a complete summer session of picture-making without interruption. Students will explore the problems of pictorial design and their resolution in terms of the analysis of subject material and according to fundamental design principles. Work will be carried on in a variety of media and

200 cont. stress will be given to individual needs and expression. Subject matter will include still-life, landscape, and the human figure. Part of the time will be devoted to outdoor painting in easily accessible locations. A student need elect only this one unit to complete a full summer's work.

Daily 8 to 11.10 — Mr. Cooke
July 4 to August 6 inclusive — 308

201 Students will explore elements of design. The media used will include pencil, chalk, ink, poster-colour, and oil paint applicable to subjects selected from still-life, landscape, and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10 — Mr. Bayefsky
July 4 to 19 inclusive — 209

Daily 1 to 4.10 — Mr. Gardiner
July 4 to 19 inclusive — 210

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.*

Daily 8 to 11.10 — Mr. Gardiner
July 22 to August 6 inclusive — 210

Daily 1 to 4.10 — Mr. Bayefsky
July 22 to August 6 inclusive — 209

203 This will include an advanced study of drawing from the living costume model. Media will include conte crayon, pencil, and fountain pen and ink as a medium for line drawing. Double units of twelve days may be arranged with the Instructor.

Daily 8 to 11.10 — Mr. Murphy
1st, 2nd, and 3rd 6-day sessions — 307

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*It is recommended that students elect Unit 201 before entering Unit 202.

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 11.10 — Mr. Murphy
4th 6-day session — 307

212 This will consist of an advanced study of poster making techniques. Emphasis will be given to lettering, content, composition and creative designing.

Daily 8 to 11.10 — Mr. Newfeld
July 22 to August 6 inclusive — 201

221 Enrolment in this unit should be made on July 20, and not on Registration Day. Students should write the course number on Form A, however, if they wish to enrol. A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, attitudes, work habits, the gifted child, our visual environment, the philosophy of modern aesthetic, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12 — Dr. Storr,
July 5 to August 2 inclusive — East Basement - Art Gallery

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design, while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12 — Dr. Huper
July 5 to August 2 inclusive — Centre Basement - Art Gallery

232 This is an advanced unit in etching. Students are advised to take Unit 132 before enroling in this unit. New outlines and materials will be used in etching and drypoint for advanced work. Study will be made of Aquatint. Retroussage processes will be used in printing.

Daily 8 to 11.10 — Mr. Hogg
3rd 6-day session — 9

235 This advanced unit in ceramics will include a study of suitable decoration for clay models and the application of these on one piece of pottery. More advanced experiences in glazing and in the actual operation and care of the kiln will be considered. The use of a triaxial in making a glaze palette for use in schools will be introduced.

Daily 1 to 4.10 — Miss Leacock
2nd 6-day session — 8

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students taking this unit should plan not to take any other unit that week, so that they may devote all their time to advanced leather and to the completion of a major project.

Mr. Tokaryk
3rd 6-day session — 106

241 This unit is for those who have completed Unit 141 or have a basic knowledge of four-harness weaving. The student will experiment with design in textiles.

Daily 8 to 11.10 — Miss Muff
3rd and 4th 6-day sessions — 211 & 212

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 1 to 4.10 — Mr. Short
2nd 6-day session — 304

247 A two-week course on woodcarving, with the experimental addition of other materials for advanced students.

Daily 8 to 11.10 — Mr. Broome
July 22 to August 6 inclusive * — 1

250 This is a unit dealing with theories of design. Activities will include design in two and three dimensions.

Daily 8 to 11.10
July 4 to 19 inclusive
and — Mr. Wetmore
July 22 to August 6 inclusive — 206 & 207

251 This will include a more advanced study of enamel work suitable for advanced elementary and secondary school pupils. The principles and techniques of enamelling on copper will be discussed. Metal foils to produce the various effects with enamels will be used. Those wishing to take the advanced course in enamelling might make up some of their own copper shapes in advance. To enrol in this unit, students should have previously taken Unit 151.

Daily 1 to 4.10 — Mr. Barth
3rd 6-day session — 7

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*Planned to overlap with 147 in 4th week.

S U M M A R Y

STAFF - ROOMS AND UNITS OF WORK

NAME	UNIT NO.	TIME	SESSIONS	ROOM NO.
Bayefsky, Mr. A.	201	8 to 11.10	July 4 to July 19 incl.	209
	202	1 to 4.10	July 22 to Aug. 6 incl.	209
Barth, Mr. H. M.	151	1 to 4.10	1st, 2nd and 4th	7
	251	1 to 4.10	3rd	7
Blackwell, Mr. R.C.	140	8 to 11.10	1st, 2nd, 3rd and 4th	4
Broome, Mr. Wm.	147	8 to 11.10	1st, 3rd and 4th	1
	247	8 to 11.10	July 22 to Aug. 6 incl.	1
Buck, Miss M. A.	137a	8 to 11.10	1st, 2nd, 3rd and 4th	6
Buckland, Mr. George	131	8 to 11.10	1st, 2nd, 3rd and 4th	107
Campbell, Miss G.M.	100	8 to 11.10	1st, 2nd, 3rd, and 4th	203
Wray, John C.	104	8 to 11.10	1st, 2nd, 3rd and 4th	208
Cooke, Mr. Edwy F.	200	8 to 11.10	July 4 to Aug. 6 incl.	308
Gardiner, Mr. Percy M.	201	1 to 4.10	July 4 to July 19 incl.	210
	202	8 to 11.10	July 22 to Aug. 6 incl.	210
Hackett, Mr. K.	138	1 to 4.10	1st, 2nd, 3rd and 4th	302
Hart, Miss Florence	101	1 to 4.10	1st, 2nd,3rd and 4th	301
Hogg, Mr. Wm. A.	132	8 to 11.10	1st, 2nd, and 4th	9
	232	8 to 11.10	3rd	9
Humphrey, Mr. G.	102	8 to 11.10	2nd and 3rd	3
Huper, Dr. Marie	150	1 to 4.10	1st and 4th	2
	222	11.15 to 12.	July 5 to Aug. 2 incl.	Center Basement Art Gallery

SUMMARY (Continued)

NAME	UNIT NO.	TIME	SESSIONS	ROOM NO.
Leacock, Miss E.M.	135	1 to 4.10	1st, 3rd and 4th	8
	235	1 to 4.10	2nd	8
Merten, Mr. G.	137b	1 to 4.10	1st	5
	137c	1 to 4.10	2nd	5
Muff, Miss M. E.	141	8 to 11.10	1st and 2nd	211 & 212
	241	8 to 11.10	3rd and 4th	211 & 212
Murphy, Mr. R. W.	203	8 to 11.10	1st, 2nd and 3rd	307
	204	8 to 11.10	4th	307
Newfeld, Frank	112	8 to 11.10	July 4 to July 19 incl.	201
	212	8 to 11.10	July 22 to Aug.2 incl.	201
Short, Mr. R.	144	1 to 4.10	1st, 3rd and 4th	304
	244	1 to 4.10	2nd	304
Storr, Dr. Carter B.	150	1 to 4.10	2nd and 3rd	204
	221	11.15-12.00	July 5 to Aug.2 incl.	East Basement Art Gallery
Tokaryk, Mr. J.	136	1 to 4.10	1st, 2nd and 4th	106
	236	1 to 4.10	3rd	106
Trusler, Mr. Jack	121	11.15-12.00	July 5 to July 18 incl.	101
			July 22 to Aug. 2 incl.	101
Wetmore, Mr. C.	250	8 to 11.10	July 4 to July 19 incl.	206 and
			July 22 to Aug. 6 incl.	207
Withrow, Mr. Wm.	107	1 to 4.10	1st, 2nd, 3rd and 4th	305
Broome, Mrs. J.	Receptionist		Full Session	Office
Purdy, Mrs. J.	Secretary		Full Session	Office
Shaw, Mr. F. K.	Supplies		Full Session	105
	Library		Full Session	105

W O R K I N G A T Y O U R P R O G R A M M E

These Summer Courses in Art are characterized by their happy atmosphere. When groups of pleasant people meet, consider mutual problems, and do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG — No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time one finds that he is not progressing to his satisfaction, it would be wise to talk matters over with the staff members involved, as well as with the Principal. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK — Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session, a Social Committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit; rather it is used as a teaching device. People begin to exchange ideas once they become acquainted. When one gets to know people, one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussions with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. The staff members, therefore, have no intentions of offering prescriptions for either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, test what I have advised in your own situation, and accept, revise, or reject what I have said in the light of your future experiences."

STANDARD OF WORK Students are often concerned about the standard of excellence they should reach in their manual work. How proficient should you be in art? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect a skill. Skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable with professional art output.

PRESCRIBED READING With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from the Stock Room, 105, at 10 to 10.30 a.m. and 2 to 2.30 p.m.

WRITTEN ASSIGNMENTS What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems discussed by lecturers which are of importance to you.

5. Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

WRITE ONLY THAT WHICH IS NECESSARY AND USEFUL

NOON-HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12 to 12.45. Mr. Buckland will plan musical programmes. He solicits musical talent from the students and others. Films are shown in the Auditorium on each day having an even number, and deal with art and with general topics. Plays and other stage productions may also be offered.

CSEA TRADE FAIR

Each year a special display of all the leading brands of art supplies is arranged in co-operation with various firms. The Fair is sponsored by the Canadian Society for Education Through Art. In sponsoring the fair, the Society endorses the firms displaying materials. The Fair will be held on July 24 and 25 in the Auditorium.

OPEN-AIR SHAKESPEARE FESTIVAL

This outstanding annual event is always well attended by students at the Summer Courses in Art. "The Tempest (June 24 to July 6), "The Taming of the Shrew" (July 8 to July 20), and "Hamlet" (July 22 to July 27) are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art courses may be obtained from the Office as soon as registration is complete.

TEACHERS' REFERENCE BOOKS

Of interest to teachers in rural and small urban centres will be an exhibit of Teachers' Reference Books and Travelling Libraries on display for one week from July 15 to 19 . All Teachers should avail themselves of this opportunity to examine the excellent art books, and the many other types of literature available for free loan through Miss Evans of the Department of Education's Travelling Libraries.

CAFETERIA

The Cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 9.45 a.m. to 3 p.m. No specified times are arranged for morning and afternoon "snack" periods. Students and staff members go to the Cafeteria when it is convenient.

SMOKING — Because of fire hazards associated with art materials, there is a strict "No Smoking" law inside the building -- with the exception of the Cafeteria. Remember please, SMOKING IS ALLOWED ONLY IN THE CAFETERIA.

VOLUNTARY STUDY — The building will be open from 7.30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES — Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Students are advised to bring such items as needles and thimbles. Every student is urged to bring a pair of scissors, since no scissors will be supplied.

DISPLAYS IN HALLS — The displays of work in the school halls are changed nearly every day. Students should not remove work from the display boards, but should obtain it from the staff member after it has been returned to the room where it was produced.

STUDENTS' ABSENCE — It will be realized that even one day's absence is a serious matter in a concentrated summer session such as this. Students who wish to obtain an art certificate may not be absent from any class written on Form A. Should illness prevent a student from attending class, a Doctor's certificate must be presented upon return to the summer session.

W H E N Y O U F I N I S H A W O R K U N I T

At the close of each unit of work you have a number of things to do:

1. Each worker has a Progress Record Card which will be obtained from the Office. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6), get your card between 8 and 9 a.m. and 1 and 2 p.m. Mrs. Broome will tell each group when its cards are available. The cards are placed in alphabetical order on tables outside the Office in the Main hall. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed, to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says about your progress. In this way, you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member. If you have classes with two staff members in one day, leave the card with the one you visit last in the day.

4. Take your notebook to your staff member and have him initial it.

S O C I A L P R O G R A M M E

July 11 .... Informal get-together and dance to be held in the school

16 .... Globe and Mail Tour (evening)

18 .... Evening sail aboard the S. S. Cayuga to Queenston and return

23 .... Evening tour of Imperial Oil Building.

25 .... Social Evening and dance to be held in the school

August 2 .... Banquet - Diana Sweets (Bloor Street)

BE SURE TO WATCH THE MAIN BULLETIN BOARD FOR FURTHER INFORMATION

E V A L U A T I N G T H E S U M M E R S E S S I O N

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

APPROVED TIMETABLE

UNITS OF WORK

Date	July 4 to July 11 a.m.	p.m.
Unit No.		
Staff Member		
Room No.		

Date	July 12 to July 19 a.m.	p.m.
Unit No.		
Staff Member		
Room No.		

Date	July 22 to July 29 a.m.	p.m.
Unit No.		
Staff Member		
Room No.		

Date	July 30 to August 6 a.m.	p.m.
Unit No.		
Staff Member		
Room No.		

LECTURES

Unit No.	Time	Lecturer	Dates of Lectures	Room No.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED.

ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE OFFICE -- LAST DATE TO MAKE SUCH CHANGES IS JULY 12 -- STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

CHECK YOUR REQUESTED PROGRAMME AGAINST THE SUMMARY ON PAGES 27 & 28.

ONTARIO

1956

ORIENTATION BULLETIN

SUMMER COURSES IN ART

ONTARIO DEPARTMENT OF EDUCATION

Use this form ONLY if you have attended the Art courses in the past

Name .....
(Block letters)

Mailing Address
until June 30 .....

REQUESTED TIMETABLE

UNITS OF WORK

Date	July 4 to July 11 a.m.	p.m.	Date	July 12 to July 19 a.m.	p.m.
Unit No.			Unit No.		
Staff Member			Staff Member		
Room No.			Room No.		

Date	July 20 to July 27 a.m.	p.m.	Date	July 30 to August 4 a.m.	p.m.
Unit No.			Unit No.		
Staff Member			Staff Member		
Room No.			Room No.		

LECTURES

Unit No.	Time	Lecturer	Dates of Lectures	Room No.

(1) Write numbers of units in proper spaces above.

(2) Copy requested timetable on the inside back cover of Orientation Bulletin for your reference.

(3) Return this completed form to the Director of Art, Ontario Department of Education, 206 Huron St., Toronto 5, Ontario, before June 25.

(4) Do not submit fees until Registration Day at Summer School.

C O N T E N T S

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O R I E N T A T I O N B U L L E T I N

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART

TORONTO, 1956

WELCOME The Principal and Staff of the Summer Courses in Art sponsored by the Ontario Department of Education once more take pleasure in welcoming both teachers and Community Programme workers to the 1956 session.

This year the usual wide choice of units of work is offered to students, while, as in the past, the "workshop" plan of administration will be followed. Several outstanding people have accepted for the first time appointments to the staff. The new staff members come not only from Canada but also from abroad.

Once again, an enjoyable social programme has been planned, including evening outings, and noon-hour films, musical entertainments, and stage productions. Friends of students are welcome to attend noon-hour events.

Students who have previously attended these courses are reminded that they are privileged to make advanced registration by mail. Directions will be found on the next page.

PLEASE BRING THIS BULLETIN WITH YOU TO THE SUMMER SESSION

A SECOND COPY WILL NOT BE AVAILABLE

ADVANCED REGISTRATION

Students who have attended these courses in former years may register in advance of the opening day.

(1) Complete the enclosed Interim Form A and return it to the

Director of Art
Ontario Department of Education
206 Huron Street
Toronto 5, Ontario

(2) Be sure that you have added your name and address to the Interim Form A.

(3) For a full summer's work, do not select more than five six-day work units (or their equivalent), plus a lecture unit.

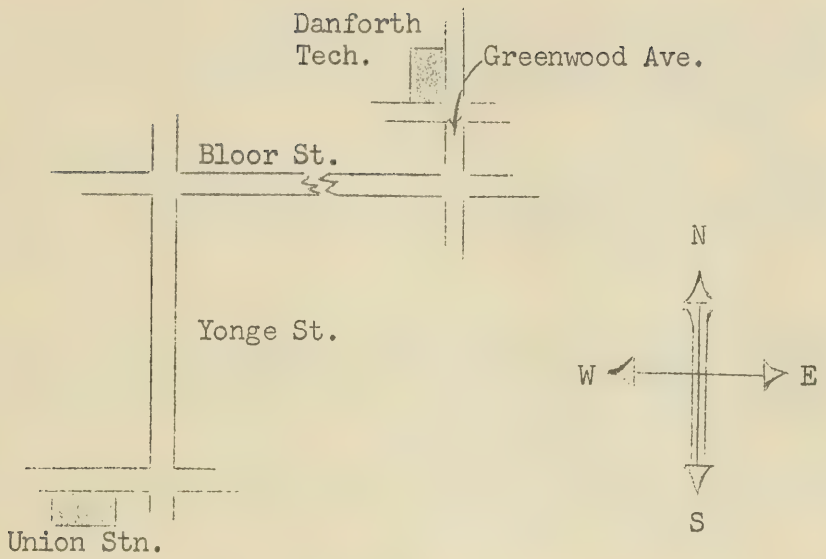
(4) If you desire a Departmental certificate, do not elect less than three hours of work each day.

(5) Advanced registration cannot be made later than June 25.

WHAT TO DO JULY 3 AND 4 AND AUGUST 4

JULY 3 — 8 a.m. to 12 noon--The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car east and get off at Greenwood Avenue. Then go one block north. The telephone number of the summer school is HA. 3641.

Map



1. Upon arrival at the Danforth Technical School, go to the registration desk of the summer session (not the Office of the Technical School). Signs will direct you to the right place. Consult the Orientation Bulletin if in doubt.

   (a) Pay the $10 course fee (Community Programmes Course, $5);
   (b) Pay the $5 supply fee;
   (c) Obtain a Progress Record Card, taking care to secure a card of the correct colour (Elementary--white; Intermediate Part I--yellow with black type, and Part II--yellow with red type; Supervisor's and Specialist's--blue; Refresher--salmon; Community Programmes--green);
   (d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who accepts your money. (You will receive an official receipt on the first Day 6--July 11.)
   (e) Obtain a copy of Form A on which you will later write the work units you wish to take.

2. Plan your summer's work by:

   (a) looking at the exhibits in the various rooms;
   (b) talking to the staff members who will meet you in their classrooms.

3. When you have decided upon your programme, go to the various rooms to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one session, he may be able to register you for another one. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit, you will be able to study similar work in another.

4. When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A, and have the staff member initial your timetable in the proper space.

5. Complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect a total of more than about five six-day units or their equivalent.

6. Fill out the heading of your Progress Record Card in BLOCK letters. Students in Holy Orders should give both Religious Community name and lay name. D.V.A. students should write their branch of service and service numbers on their cards.

7. For your reference, copy your completed programme from Form A to the back inside cover of the Orientation Bulletin.

8. Submit to the office, Room B-11:

   (a) your Progress Record Card;
   (b) Form A.

   Until these forms are filed, you are not enrolled.

JULY 4 — MORNING STUDENTS: 8 a.m.--Go to the auditorium where you will be welcomed by the Principal and where you will be introduced to the staff.

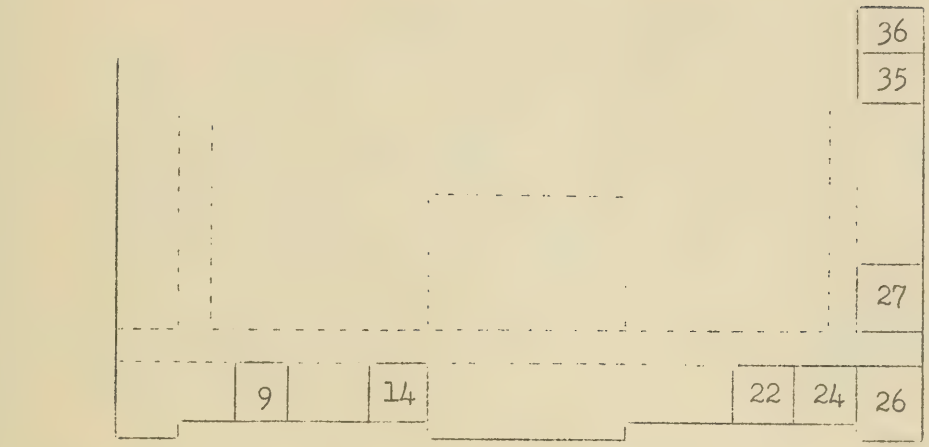
8.15 a.m.--Class sessions scheduled for the morning will begin.

AFTERNOON STUDENTS: 1 p.m.--Go to the auditorium for an opening ceremony.

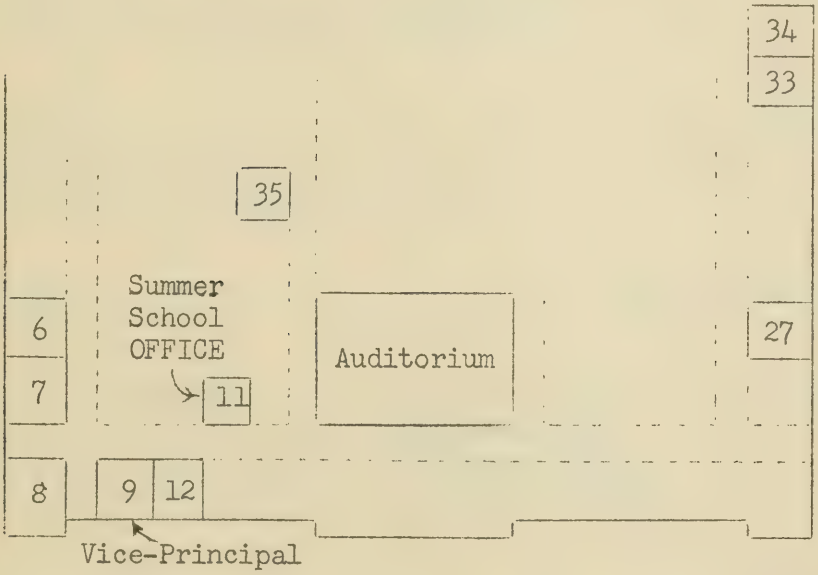
1.15 p.m.--Class sessions scheduled for the afternoon will begin.

AUGUST 4 — Although this is a Saturday, all students, whether enrolled in morning or afternoon classes, should come to school at 8 a.m. Rooms will be put in order and cards signed. Unless a student appears at school on this day as requested, his summer will not be considered complete.

ROOM PLACEMENT



TOP FLOOR C



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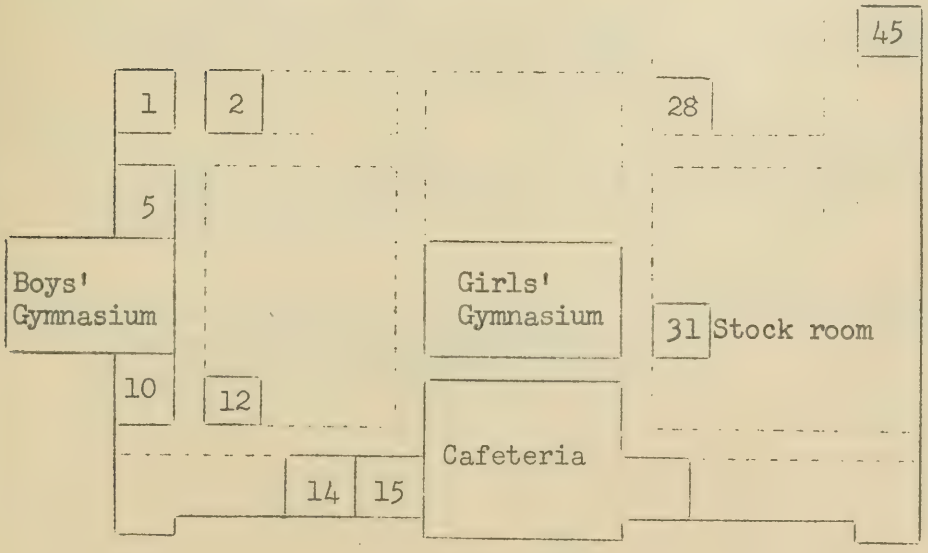

GROUND FLOOR A

THE STAFF

C. D. Gaitskell, M.A., D.Paed.....Principal
Director of Art,
Ontario Department of Education.

George H. Buckland, B.A.....Vice-Principal
Supervisor of Art, and Counsellor
Ottawa Public Schools.

M. P. Alladin.....Counsellor
Art Officer, Education Department,
Trinidad, British West Indies.

H. M. Barth.....Instructor
Art Instructor,
Fort William Vocational School.

Aba Bayefsky, C.S.G.A.....Instructor
Artist.

Raymond C. Blackwell, B.Sc., M.Ed.....Counsellor
Master, Art Education, Toronto Teachers'
College. Formerly Art Instructor, Begley
Elementary, Walkerville Collegiate, Windsor.

Vernon L. Bobbitt, B.F.A., M.A.....Lecturer and
Chairman, Department of Art, Albion Instructor
College, Albion, Michigan, U.S.A.

Bill Broome, D.A., F.R.N.T.....Instructor
Sculptor, Royal Scottish
Academy Award 1951.

Margaret-Ann Buck.....Counsellor
Teacher of Art and Auditorium,
King George Public School, Windsor.

Georgie M. Campbell.....Counsellor
Supervisor of Art,
Fort William Board of Education.

Edwy F. Cooke, B.A., M.F.A.....Lecturer and Instructor
Instructor, Department of Art and Archaeology, University of Toronto. Member of the Canadian Society of Painters in Water Colour.

Gertrude L. Cox.....Counsellor
Supervisor of Art, Peterborough Public Schools. Formerly Instructor in public school art and crafts at summer schools, Ottawa.

Ethel M. Leacock.....Counsellor
Head, Ceramic Department, Ottawa Intermediate Schools and Fisher Park High School.

George Merten.....Instructor
Puppetry Adviser, Community Programmes Branch, Ontario Department of Education. Formerly associated with the B.B.C. and Minerva Puppets, London, England.

M. Eileen Muff.....Instructor
Assistant Adviser, Crafts, Community Programmes Branch, Ontario Department of Education.

Rowley W. Murphy, A.R.C.A., O.S.A.....Instructor
Instructor of Life Drawing, Costume Figure Drawing, Composition, Ontario College of Art, Toronto. Painter, Designer, Illustrator, R.C.N. War Artist. Designer, stained glass, Bryn Athyn Cathedral, Pennsylvania. Designer, two series Ship Plates, Josiah Wedgwood & Sons.

Frank Newfeld, N.D.D., A.C.S.A.....Instructor
Painter and Graphic Artist.

R. H. Passano, M.S.I.A.....Instructor
Textile Designer and Hand Block Printer.
Formerly Central School of Arts and Crafts,
London, England.

Carl Reed, B.S., M.A.....Counsellor
Director of Art Education, Nyack Schools, Nyack,
New York. Formerly Illustration Instructor,
Pratt Institute; Lecturer at U.S. Military Academy;
Ford Foundation Fellow; painter, magazine illustrator.

Frederick K. Shaw, B.A.....Special Staff Member
Supervisor of Art and Crafts, Board
of Education for the Township of North York.

Robert Short, M.A.....Instructor
Teacher of Design, Crafts and General Art,
Northern Vocational School, Toronto.

June Smith.....Special Staff Member
Office of the Director of Art,
Ontario Department of Education.

Carter B. Storr, B.Ed., M.A., Ph.D.....Counsellor
Principal of Broadview Public School, Ottawa.

Jessie Thompson.....Special Staff Member
Formerly Teacher, King George
Public School, Kirkland Lake.

John J. Tokaryk, B.A.....Instructor
Instructor in Art and Crafts and Mathe-
matics, Fisher Park High School, Ottawa.

E. Geoffrey Tomkinson, B.A.....Counsellor
Supervisor of Art, Elementary Schools
of the Township of Etobicoke.

Charles E. Wetmore, B.I.D., A.Z.A.....Instructor
Director, Department of Industrial Design,
Ontario College of Art, Toronto.

NOTES REGARDING THE WORK OF THE STAFF MEMBERS

Counsellors The work of the Counsellors is to relate art and craft activities to the general school programme, to encourage the students to explore the various fields of art and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors The Instructors have the task of helping the students to develop adequate technical skill in the production of art forms and a refinement of taste. They are not responsible for information about pedagogy.

Lecturers The Lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members Mrs. Thompson is the Receptionist and is in charge of the Summer School Office. She will be pleased to discuss with the students problems related to their summer's activities.

Mrs. Smith is the Secretary of the Summer School.

Mr. Shaw is in charge of Supplies, acts on the Social Committee and takes care of the Library.

ADMINISTRATION

The administration of the Summer Courses in Art is planned somewhat according to an "Education Workshop". The "Education Workshop" is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the "Education Workshop" is organized so that students may have great freedom of choice concerning the studies they pursue. Students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group, as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material, or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The "Education Workshop" is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect many of the activities they wish to pursue. The staff

members have no rigid plan regarding topics to be followed. They are ready to encourage debate of any ideas relevant to the teaching of art, and they are pleased to allow students to experiment with techniques.

The "6-Day Plan" The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a 6-day plan. Time during the summer is divided into four 6-day blocks or sessions.

Day Number	1	2	3	4	5	6	
	July 4	5	6	9	10	11	1st 6-day session
	12	13	16	17	18	19	2nd 6-day session
	20	23	24	25	26	27	3rd 6-day session
	30	31	Aug. 1	2	3	4	4th 6-day session

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way, a unit of work may be offered four times during the summer. The unit prescriptions on pages 16 to 25 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day plan. Some of these units, because their content is greater, span 12 days. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day plan.

SELECTING A PERSONAL PROGRAMME

This section of the Bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished? The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these Courses, it is felt each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work, and that some activities take more time than others to complete. It is impossible to weigh values according to the time spent on various activities. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do, although a minimum attendance of three hours per day is expected of students who desire a Departmental certificate in art.

1. <u>If you are working toward an Elementary Certificate</u>

   (a) It is compulsory for you to elect at least one picture-making unit and lecture Unit 121. The picture-making units are numbered from 100 to 105. Unit 131 may also be counted as a picture-making unit. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another.

   (b) Summarize the gaps in your knowledge about art. What do you think you should know to be more proficient in your work as a teacher of this subject?

   (c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

   (d) Consider the community served by your school, the kind of people in your neighbourhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school--their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background, and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather, and the like could you acquire from the local environment? Select some activities which could be made from such materials.

SUMMARY YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 105 AND 131) AND THE LECTURE UNIT 121. THREE HOURS PER DAY IS THE MINIMUM ATTENDANCE FOR STUDENTS DESIRING AN ART CERTIFICATE.

2. If you are working toward an Intermediate Certificate Parts I and II

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) about art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following suggestions are offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in previous courses.

(b) Select a programme which includes both two- and three-dimensional work.

(c) It is advisable for students in the second, third, or fourth year to attend a unit dealing with design such as Unit 150, or preferably, the more advanced Unit 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificate, by taking one of them during one of the intermediate years, you will lighten your lecture programme considerably in your Specialist's or Supervisor's year.

(e) One of the following advanced picture-making units--200, 201, 202, or 204--must be elected either in the second, third, or fourth year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

SUMMARY YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299. MINIMUM ATTENDANCE LEADING TO CERTIFICATION IS THREE HOURS EACH DAY.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art to be successful must: (i) be familiar with many techniques; (ii) be capable of using these techniques in relation to the common experiences of children; (iii) be sufficiently proficient in the production of at least one two-dimensional and one three-dimensional type of art; (iv) enjoy a sensitivity in regard to design; (v) have a reasonable understanding of the philosophy and pedagogy underlying art education; (vi) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the four summer sessions:

(a) must have successfully completed one of the following units: 200, 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with three-dimensional art forms such as 235, 236, 237, 238, 240, 241, 244, 245, 247, 251;

(e) should have selected a unit dealing with design such as Units 238 or 250, unless you have previously studied art at the Ontario College of Art or at the Ontario College of Education.

SUMMARY THREE SPECIFIED UNITS MUST HAVE BEEN TAKEN AT SOME TIME DURING THE FOUR YEARS FOR ART CERTIFICATION. TWO OTHER TYPES OF UNITS ARE RECOMMENDED. MINIMUM ATTENDANCE IS STILL THREE HOURS EACH DAY.

4. If you are taking a Refresher Course

Elect any units which you think may be of value to you. The limit is three one-week units, or their equivalent, for each Refresher Course.

5. If you are a Community Programme worker

Select any units of work from 100 to 299 which will be of most benefit to you. Limit is three one-week units, or their equivalent.

NOTE: STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

THE UNITS OF WORK

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

Should a student wish to do so, a unit of work may be repeated in two different years. Credit will be allowed for such repetition of work.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grades I, II, and III. The relationship of art to the general kindergarten and to the programme in the junior grades will receive attention. Emphasis will be placed upon picture-making.

Daily 8 to 11.10 — Miss Campbell
Follows the 6-day session plan* — B-12

101 A study will be made of art activities and techniques suitable for pupils in Grades IV, V, and VI. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Particular emphasis will be given to picture-making in two and three dimensions.

Daily 1 to 4.10 — Miss Cox
Follows the 6-day session plan — C-35

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*This is an example of a unit which is offered four times during the summer; see p. 11.

103 A study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of Grades I to XII. Particular emphasis will be given to picture-making in the middle and upper grades. Correlations between music, literature and art will be considered. No technical knowledge of music is required.

Daily 1 to 4.10 — Mr. Reed
Follows the 6-day session plan — B-8

104 Theoretical discussion and practical activities will be related to Grades I to XII. This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of pupils in Grades I to XII. Various techniques in picture-making will be used including painting, paper appliqué and paper sculpture.

Daily 8 to 11.10 — Mr. Alladin
Follows the 6-day session plan — A-10

121 Enrolment in this unit should be made on July 5, and not on Registration Day. Students should write the course number on Form A, however, if they wish to enrol.
This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the role of the teacher of art as an educator and as a leader in the community. <u>This unit is prerequisite for all students who wish to receive an Elementary Certificate</u>.

Daily 11.15 to 12 — Dr. Storr
July 5 to 18 inclusive — Auditorium

131 A study will be made of the enterprise to discover the place of art in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10 — Mr. Buckland
2nd, 3rd, and 4th 6-day sessions* — A-15

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10 — Miss Leacock
1st, 3rd, and 4th 6-day sessions — C-22

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern-making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1 to 4.10 — Mr. Tokaryk
1st, 2nd, and 4th 6-day sessions** — Girls' Gymnasium

137a This unit will include a study of puppets, marionettes, shadow puppets, push puppets, and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all Grades from I to XII. Students will participate in the production of plays involving the use of all the above

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*This is an example of a unit which is offered three times during the summer; see p. 11.

**During the 4th session, arranged to overlap with advanced Unit 236.

137a cont. puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought. Session 4 will be devoted particularly to puppets for the primary grades.

Daily 8 to 11.10 — Miss Buck
Follows the 6-day session plan — B-35

137b This is a unit dealing with basic puppetry. Demonstrations of manipulation will be given. Practical work will include head modelling and casting, papier-mâché modelling, construction of wooden marionettes, the making of bodies, joints, hands, and feet for the marionette, painting, wigging, and costuming. A study of controls and stringing will be made and students will be expected to learn simple manipulation.

Daily 1 to 4.10 — Mr. Merten
1st 6-day session — A-2

137c This is a basic unit including design and construction of regular size glove puppets with a choice of two methods for making the head. One of these will be a modelling and casting system and the other a "building up from the round" method. Costuming, manipulation and presentation of glove puppet material will also be dealt with in addition to methods of stage construction.

Daily 1 to 4.10 — Mr. Merten
3rd 6-day session — A-2

138 In this unit, the student will learn to use paper creatively. The work to be explored will include the use of paper in ways other than that of merely supporting flat work. The three-dimensional use of paper will be emphasized, and the use of papier-mâché as a substitute for kiln-fired ceramic pottery will be considered. The work will be suitable for Grades IV to X.

Daily 1 to 4.10 — Mr. Tomkinson
Follows the 6-day session plan — A-12

140 A study of two-harness weaving will be offered. Many types of looms will be used. Some will be of the type that can be easily constructed in the ordinary classroom. Simple techniques related to pattern and texture in the textiles will also be explored.

Daily 8 to 11.10 — Mr. Blackwell
Follows the 6-day session plan — B-7

141 This is a unit dealing with four-harness weaving. Each student will set up a loom while studying simple pattern construction. The student will explore colour and texture with a variety of yarns, reeds, and grasses. Knowledge of two-harness weaving, though not essential, will be valuable.

Daily 8 to 11.10 — Miss Muff
1st and 2nd 6-day sessions* — A-45

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 1 to 4.10 — Mr. Short
1st, 3rd, and 4th 6-day sessions — C-9

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks, paper and textiles to discover possibilities of the media. Printing will be done largely on textile.

Daily 8 to 11.10 — Mr. Passano
1st, 2nd, and 4th 6-day sessions — C-14

147 An elementary study will be made of creative wood-carving. Students will learn how to use simple tools, using easily obtainable woods found in Ontario.

Daily 8 to 11.10 — Mr. Broome
1st, 3rd, and 4th 6-day sessions — C-24

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*This unit is offered twice during the summer; see p. 11.

150 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 1 to 4.10 — Mr. Bobbitt
3rd and 4th 6-day sessions — C-36

151 This unit comprises an elementary study of enamel work suitable for the upper grades of elementary schools and for secondary school classes. The techniques involved in enamelling on copper will be emphasized. Simple designs in the making of small jewellery pieces will be made.

Daily 1 to 4.10 — Mr. Barth
1st, 2nd, and 4th 6-day sessions — A-1

152 This unit will consist of brief lectures and practical experiments in poster-making. Lettering, pictorial content, and general design of poster work will receive emphasis.

Daily 8 to 11.10 — Mr. Newfeld
July 4 to 19 inclusive — B-34

MORE ADVANCED UNITS

200 This unit offers a complete summer session of picture-making without interruption. Students will explore the problems of pictorial design and their resolution in terms of the analysis of subject material and according to fundamental design principles. Work will be carried on in a variety of media and stress will be given to individual needs and expression. Subject matter will include still-life, landscape, and the human figure. Part of the time will be devoted to outdoor painting in easily accessible locations. A student need elect only this one unit to complete a full summer's work.

Daily 8 to 11.10 — Mr. Cooke
July 4 to August 4 inclusive — A-14

201 Students will explore elements of design. The media used will include pencil, chalk, ink, poster-colour, and oil paint applicable to subjects selected from still-life, landscape, and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10 — Mr. Bayefsky
July 4 to 19 inclusive — C-26, 27

Daily 1 to 4.10 — Mr. Newfeld
July 4 to 19 inclusive — C-26, 27

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.

Daily 8 to 11.10 — Mr. Newfeld
July 20 to August 4 inclusive — C-26, 27

Daily 1 to 4.10 — Mr. Bayefsky
July 20 to August 4 inclusive — C-26, 27

203 This will include an advanced study of drawing from the living costume model. Media will include conté crayon, pencil, and fountain pen and ink as a medium for line drawing. Double units of twelve days may be arranged with the Instructor.

Daily 8 to 11.10 — Mr. Murphy
1st, 2nd, and 3rd 6-day sessions — A-5

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 11.10 — Mr. Murphy
4th 6-day session — A-5

221 Enrolment in this unit should be made on July 20, and not on Registration Day. Students should write the course number on Form A, however, if they wish to enrol. A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12 — Dr. Storr
July 20 to August 2 inclusive — Auditorium

222 This unit will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design, and painting. Time will be devoted to discussion relative to the development of modern schools of design, and to an aesthetic viewpoint for our times. The lectures will be illustrated. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12 — Mr. Bobbitt
July 4 to 27 inclusive — C-36

235 This advanced unit in ceramics will include a study of suitable decoration for clay models and the application of these on one piece of pottery. More advanced experiences in glazing and in the actual operation and care of the kiln will be considered. The use of a triaxial in making a glaze palette for use in schools will be introduced.

Daily 1 to 4.10 — Miss Leacock
2nd 6-day session — C-22

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1 to 4.10 — Mr. Tokaryk
3rd and 4th 6-day sessions — Girls' Gymnasium

237 This unit includes an advanced study of puppetry. Students will study puppetry as programme material, specialized controls and their manipulation, staging and lighting, sets and stage properties will be included in this unit. Particular attention will be given to students' problems.

Daily 1 to 4.10 — Mr. Merten
2nd 6-day session — A-2

238 In this unit the student will learn to use paper creatively. The work will be of a moderately advanced character and will include paper sculpture, mobiles, and wire abstracts.

Daily 1 to 4.10 — Dr. Storr
2nd and 3rd 6-day sessions — B-33

241 This unit is for those who have completed Unit 141 or have a basic knowledge of four-harness weaving. The student will experiment with design in textiles.

Daily 8 to 11.10 — Miss Muff
3rd and 4th 6-day sessions — A-45

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 1 to 4.10
2nd 6-day session

Mr. Short
C-9

245 A more advanced study will be offered of the techniques of linoleum cutting and printing.

Daily 8 to 11.10
3rd 6-day session

Mr. Passano
C-14

247 A more advanced study will be made of creative wood-carving. Students will carve with simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
2nd 6-day session

Mr. Broome
C-24

250 This is a unit dealing with theories of design. Activities will include design in two and three dimensions.

Daily 8 to 11.10
July 4 to 19 inclusive
and
July 20 to August 4 inclusive

Mr. Wetmore
B-27

251 This will include a more advanced study of enamel work suitable for advanced elementary and secondary school pupils. The principles and techniques of enamelling on copper will be discussed. Metal foils to produce the various effects with enamels will be used. Those wishing to take the advanced course in enamelling might make up some of their own copper shapes in advance. To enrol in this unit, students should have previously taken Unit 151.

Daily 1 to 4.10
3rd 6-day session

Mr. Barth
A-1

WORKING AT YOUR PROGRAMME

These Summer Courses in Art are characterized by their happy atmosphere. When groups of pleasant people meet, consider mutual problems, and do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time one finds that he is not progressing to his satisfaction, it would be wise to talk matters over with the staff members involved, as well as with the Principal. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session, a Social Committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit; rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people, one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. The staff members, therefore, have no intentions of offering prescriptions for either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, test what I have advised in your own situation, and accept, revise, or reject what I have said in the light of your future experiences."

STANDARD OF WORK Students are often concerned about the standard of excellence they should reach in their manual work. How proficient should you be in art? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect a skill. Skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable with professional art output.

PRESCRIBED READING With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from the Library, Room B-6, at 10 to 10.30 a.m. and 2 to 2.30 p.m.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems discussed by lecturers which are of importance to you.

5. Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

WRITE ONLY THAT WHICH IS NECESSARY AND USEFUL

NOON-HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12 to 12.45. Mr. Buckland will plan musical programmes. He solicits musical talent from the students and others. Films are shown in the Auditorium on each day having an even number, and deal with art and with general topics. Plays and other stage productions may also be offered.

CSEA TRADE FAIR

Each year a special display of all the leading brands of art supplies is arranged in co-operation with various firms. This year the Fair is sponsored for the first time by the Canadian Society for Education Through Art. In sponsoring the Fair, the Society endorses all the materials on display. The Fair will be held on July 24 and 25 at the back of the Cafeteria.

OPEN-AIR SHAKESPEARE FESTIVAL

This outstanding annual event is always well attended by students at the Summer Courses in Art. "Midsummer Night's Dream", "Hamlet", and "The Winter's Tale" are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art courses may be obtained from the Office as soon as registration is complete.

TEACHERS' REFERENCE BOOKS

Of interest to teachers in rural and small urban centres will be an exhibit of Teachers' Reference Books and Travelling Libraries on display for one week from July 16 to 20. All teachers should avail themselves of this opportunity to examine the excellent art books, and the many other types of literature available for free loan through Miss Evans of the Department of Education's Travelling Libraries.

CAFETERIA

The Cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 9.45 a.m. to 3 p.m. No specified times are arranged for morning and afternoon "snack" periods. Students and staff members go to the Cafeteria when it is convenient.

SMOKING — Because of fire hazards associated with art materials, there is a strict "No Smoking" law inside the building--including the Cafeteria.

VOLUNTARY STUDY — The building will be open from 7.30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES — Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Students are advised to bring such items as needles and thimbles. Every student is urged to bring a pair of scissors.

DISPLAYS IN HALL — The displays of work in the school halls are changed nearly every day. Students should not remove work from the display boards, but should obtain it from the staff member after it has been returned to the room where it was produced.

STUDENTS' ABSENCE — It will be realized that even one day's absence is a serious matter in a concentrated summer session such as this. Students who wish to obtain an art certificate may not be absent from any class written on Form A. Should illness prevent a student from attending class, a Doctor's certificate must be presented upon return to the summer session.

W H E N Y O U F I N I S H A W O R K U N I T

At the close of each unit of work you have a number of things to do:

1. Each worker has a Progress Record Card which will be obtained from the Office. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6), get your card between 8 and 9 a.m. and 1 and 2 p.m. Mrs. Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside the Office. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed, to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says about your progress. In this way, you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member. If you have classes with two staff members in one day, leave the card with the one you visit last in the day.

4. Take your notebook to your staff member and have him initial it.

S O C I A L P R O G R A M M E

July 12 .... Informal get-together and dance to be held in the school

16 .... Globe and Mail Tour (evening)

19 .... Evening sail aboard the S. S. Cayuga to Queenston and return

26 .... Dance in the Gymnasium

30 .... C.B.C. Tour

August 2 .... Banquet - Diana Sweets (Bloor Street)

BE SURE TO WATCH THE MAIN BULLETIN BOARD FOR FURTHER INFORMATION

A P P R O V E D T I M E T A B L E

UNITS OF WORK

Date	July 4 to July 11 a.m.	p.m.	Date	July 12 to July 19 a.m.	p.m.
Unit No.			Unit No.		
Staff Member			Staff Member		
Room No.			Room No.		

Date	July 20 to July 27 a.m.	p.m.	Date	July 30 to August 4 a.m.	p.m.
Unit No.			Unit No.		
Staff Member			Staff Member		
Room No.			Room No.		

LECTURES

Unit No.	Time	Lecturer	Dates of Lectures	Room No.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED.

ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE OFFICE -- LAST DATE TO MAKE SUCH CHANGES IS JULY 12 -- STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

Summer Courses in Art

ORIENTATION BULLETIN

1955

ORIENTATION BULLETIN

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O R I E N T A T I O N B U L L E T I N

FOR THE USE OF THE PARTICIPANTS

OF THE SUMMER COURSES IN ART

TORONTO, 1955

Welcome

The Principal and Staff of the Summer Courses in Art sponsored by the Ontario Department of Education once more take pleasure in welcoming both teachers and Community Programme workers to the 1955 session.

This year the usual wide choice of units of work is offered to students, while, as in the past, the "workshop" plan of administration will be followed. Several outstanding people have accepted for the first time appointments to the staff. The staff members come not only from Canada but also from the United States.

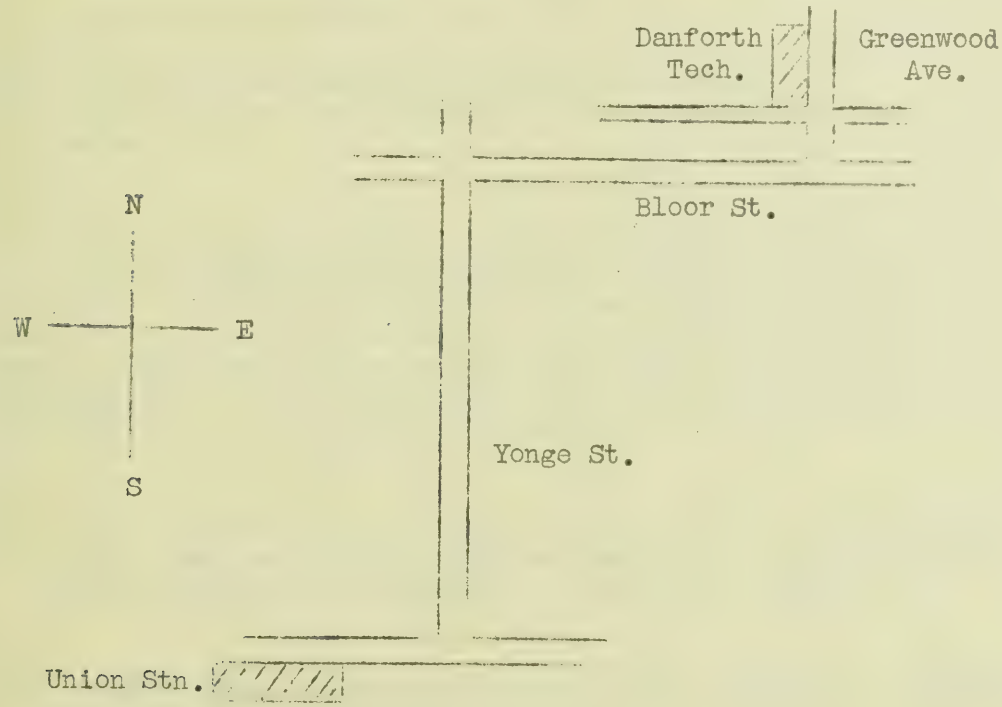
Once again, an enjoyable social programme has been planned, including evening outings, together with noon-hour moving picture shows, musical entertainments and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

PLEASE BRING THIS BULLETIN WITH YOU TO THE SUMMER SESSION.
A SECOND COPY WILL NOT BE AVAILABLE.

WHAT TO DO JULY 4 AND 5

July 4
8 a.m. to 2 p.m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.



1. Upon arrival at the Danforth Technical School, go to the registration desk of the summer session (not the Office of the Technical School). Signs will direct you to the right place.

(a) Pay the $10.00 course fee (Community Programmes Courses, $5.00);
(b) Pay the $6.00 supply fee;
(c) Obtain a Progress Record Card, taking care to secure a card of the correct colour (Elementary - white; Intermediate Part I and Part II - yellow; Supervisor's and Specialist's - blue; Community Programmes - green);

(d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who accepts your money. (You will receive an official receipt on the first Day 6.)
(e) Obtain a copy of Form A on which you will later write the work units you wish to take.

2. Read the Orientation Bulletin.

3. Plan your summer's work by:

(a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their classrooms.

4. When you have decided upon your programme go to the various rooms to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A, and have the staff member initial your timetable in the proper space.

6. Complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect more than about five units.

7. Fill out the heading of your Progress Record Card in BLOCK letters. Students in Holy Orders should give both Religious Community name and lay name. D.V.A. students should write their branch of service and service numbers on their cards.

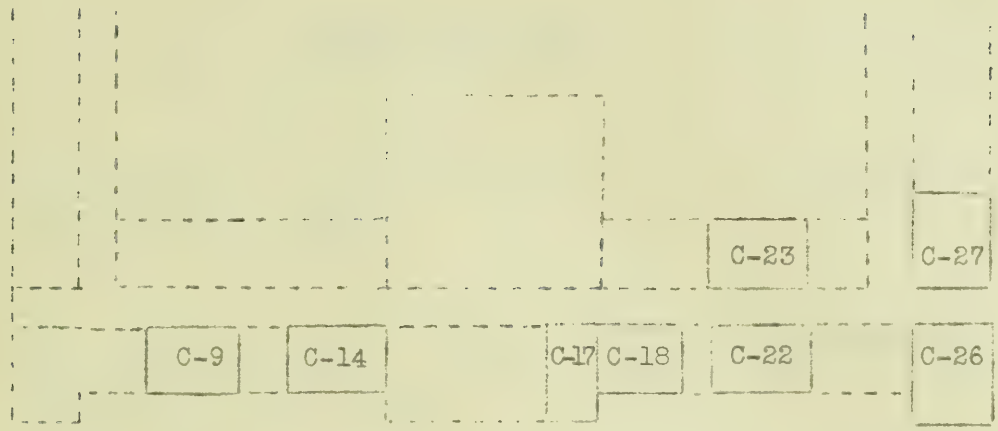
8. For your reference, copy your completed programme from Form A into page 29 of the Orientation Bulletin.

9. Submit to the office, Room B-14:

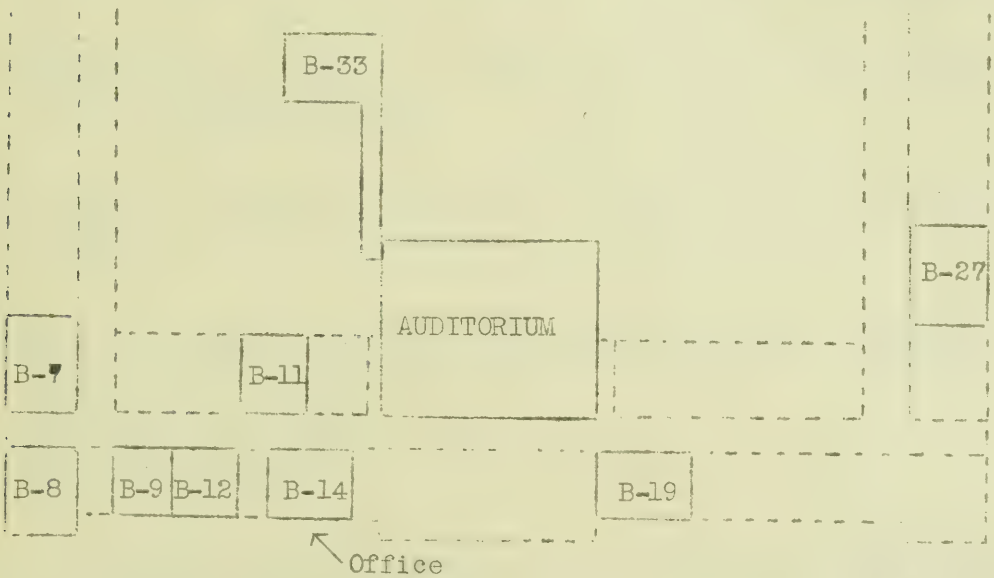
(a) your Progress Record Card;
(b) Form A.

July 5 8 a.m.	Go to the auditorium where you will be welcomed by the Principal and by Officials of the Department of Education and where you will be introduced to the staff.
8.15 a.m.	Class sessions will begin.

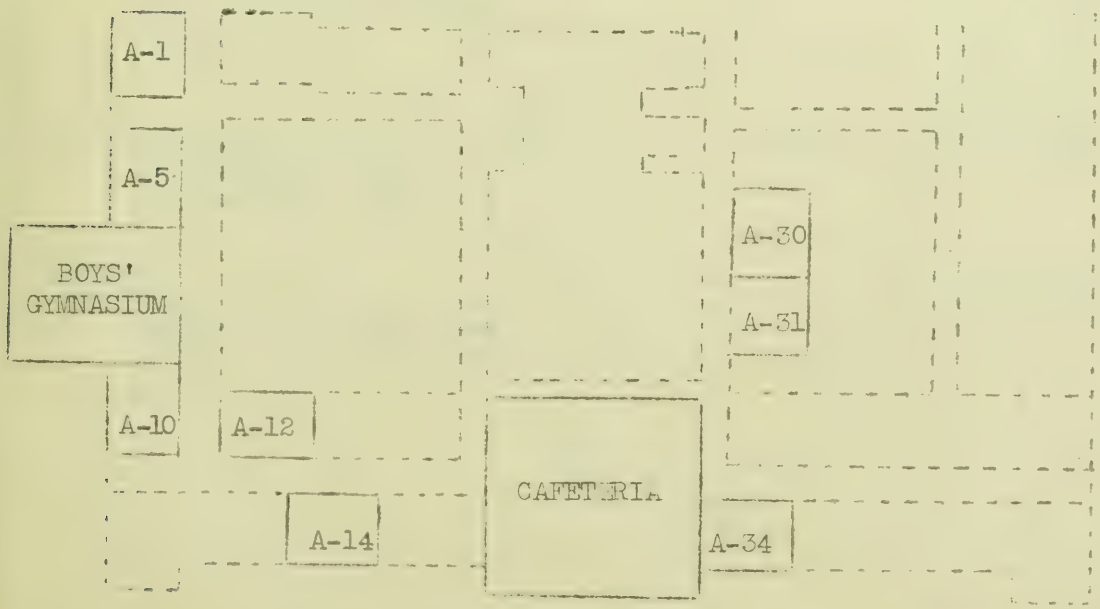
ROOM PLACEMENT



TOP FLOOR (C)



MAIN FLOOR (B)



GROUND FLOOR (A)

THE STAFF

C.D. Gaitskell, M.A., D.Paed.....Principal
Director of Art, Ontario
Department of Education.

Garnet W. Humphrey, B.Sc.....Vice-Principal & Counsellor
Supervisor of Art and
Auditorium, Windsor Board
of Education.

H.M. Barth.....Instructor
Art Instructor, Fort
William Vocational School.

Aba Bayefsky, C.S.G.A.....Instructor
Artist.

Raymond C. Blackwell, B.Sc.....Counsellor
Art Instructor, F.W. Begley
Elementary School and
Walkerville Collegiate
Institute, Windsor.

Vernon L. Bobbitt, B.F.A., M.A.....Lecturer & Instructor
Chairman, Department of Art,
Albion College, Michigan,
U.S.A.

George H. Buckland, B.A.....Counsellor
Supervisor of Art,
Ottawa Public Schools.

Georgie M. Campbell.....Counsellor
Supervisor of Art, Fort
William Board of Education.

Edwy F. Cooke, B.A., M.F.A.....Lecturer & Instructor
Instructor, Department of
Art and Archaeology, University
of Toronto. Member of the
Canadian Society of Painters
in Water Colour.

Howard C. Dierlam, B.A.....Counsellor
Supervisor of Art, Toronto
Board of Education.

Jeanne Jones.....Special Staff Member
Office of the Director of
Art, Ontario Department of
Education.

Ethel M. Leacock.....Counsellor
Head, Ceramic Department,
Ottawa Intermediate Schools
and Fisher Park High School.

Thomas M. Martin, B.A., B.Paed.....Counsellor
Director of Art, South Peel
Board of Education.
Moderator, Hobby Workshop,
C.B.C. Head Teacher,
Saturday Morning Art Classes
for Gifted Children sponsored
by the Ontario Department
of Education.

George Merten.....Instructor
Puppetry Adviser, Community
Programmes Branch, Ontario
Department of Education.
Formerly associated with the
B.B.C. and Minerva Puppets,
London, England.

Rowley W. Murphy, A.R.C.A., O.S.A.....Instructor
Instructor of Life Drawing, Costume Figure Drawing, Composition, Ontario College of Art, Toronto. Painter, Designer, Illustrator. R.C.N. War Artist.

Frank Newfeld.....Instructor
Painter and Graphic Artist (Free Lance).

Armfield Tassano, N.S.I.A.....Instructor
Textile Designer and Hand Block Printer. Formerly Central School of Arts and Crafts, London, England.

Frederick K. Shaw, B.A.....Special Staff Member
Supervisor of Art and Crafts, Board of Education for the Township of North York.

Robert Short, M.A.....Instructor
Teacher of Design, Crafts and General Art, Northern Vocational School, Toronto.

Pauline D. Smith, B.S., M.Ed.....Counsellor
Assistant Supervisor of Art, Department of Education, Baltimore, Maryland, U.S.A.

Jessie Thompson.....Special Staff Member
Teacher, King George Public School, Kirkland Lake.

✓ John J. Tokaryk, B.A.....Instructor
Instructor in Art and Crafts
and Mathematics, Fisher Park
High School, Ottawa.

✓ Charles E. Wetmore, B.I.D., A.Z.A.....Instructor
Director of Department of
Industrial Design, Ontario
College of Art, Grange Park,
Toronto.

L. Woodruff, B.A., B.Paed.....Lecturer
Principal, Hamilton Teachers'
College.

Notes Regarding The Work Of The Staff Members

Counsellors

The work of the Counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors

The Instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers

The Lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members

Mrs. Thompson will act as Receptionist and will be in charge of the Summer School Office. She will be pleased to help students solve problems which occur during the summer.

Mr. Shaw will be in charge of Supplies, will also act on the Social Committee and take care of the Library.

ADMINISTRATION

The administration of the Summer Courses in Art is planned somewhat according to an "Education Workshop". The "Education Workshop" is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the "Education Workshop" is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The "Education Workshop" is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

The "6-Day Week" Plan

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a 6-day week plan. Time during the summer is divided into four 6-day blocks.

Day Number 1	2	3	4	5	6	
July 5	6	7	8	11	12	1st 6-day week
13	14	15	18	19	20	2nd 6-day week
21	22	25	26	27	28	3rd 6-day week
29	Aug. 1	2	3	4	5	4th 6-day week

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way, a unit of work may be offered four times during the summer. The unit prescriptions on pages 17 to 28 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day week.

SELECTING A PERSONAL PROGRAMME

This section of the Bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished? The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these Courses, it is felt each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weigh values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) It is compulsory for you to elect at least one picture-making unit and lecture Unit 121. The picture-making units are numbered from 100 to 105. Unit 131 may also be counted as a picture-making unit. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another.

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

NOTE

YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 105 AND 131) AND THE LECTURE UNIT 121. THREE HOURS PER DAY IS THE MINIMUM ATTENDANCE FOR STUDENTS DESIRING AN ART CERTIFICATE.

2. If you are working toward an Intermediate Certificate Parts I and II

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in previous courses.

(b) Select a programme which includes both art and craft work.

(c) It is advisable for students in the second, third or fourth year to attend a unit dealing with design such as Unit 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificate, by taking one of them during one of the intermediate years, you will lighten your lecture programme considerably in your Specialist's or Supervisor's year.

(e) One of the following advanced picture-making units 200, 201, 202 or 204 must be elected either in the second, third or fourth year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE

YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must: (i) be familiar with many techniques; (ii) be capable of using these techniques in relation to the common experiences of children; (iii) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (iv) enjoy a sensitivity in regard to design; (v) have a reasonable understanding of the philosophy and pedagogy underlying art education; (vi) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity

to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the four summer sessions:

(a) must have successfully completed one of the following units: 200, 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with crafts such as 235, 236, 237, 240, 244, 245, 251;

(e) should have selected a unit dealing with design such as Unit 250, unless you have previously studied art at the Ontario College of Art or at the Ontario College of Education.

NOTE

STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

4. If you are a Community Programme worker

Select any units of work from 100 to 299 which will be of most benefit to you. Limit is three one-week units.

THE UNITS OF WORK

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

Should a student wish to do so, a unit of work may be repeated in two different years. Credit will be allowed for such repetition of work.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grades I, II and III. The relationship of art to the general kindergarten and to the programme in the junior grades will receive attention. Emphasis will be placed upon picture-making.

Daily 8 to 11.10.
Follows the 6-day week plan.

Miss Campbell C-18

101 A study will be made of art activities and techniques suitable for pupils in Grades I to VI. The study will include the actual working out of techniques by members

of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Particular emphasis will be given to picture-making in two and three dimensions.

Daily 8 to 11.10.
Follows the 6-day week plan.

Mrs. Smith A-10

104 Theoretical discussion and practical activities will be related to Grades I to XII. This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of pupils in Grades I to XII. Various techniques in picture-making will be used including painting, paper applique and paper sculpture.

Daily 8 to 11.10.
Follows the 6-day week plan.

Mr. Martin C-23

105 A study will be made of several activities which are suitable for pupils enrolled in Grades I to VIII. Activities will include picture-making in two and three dimensions, finger painting, the use of rolled paper, paper sculpture and other forms of simple modelling.

Daily 1 to 4.10.
Follows the 6-day week plan.

Mr. Dierlam B-12

121 Enrolment in this unit should be made on July 6th, and not on Registration Day. Students should write the course

number on Form A, however, if they wish to enrol.

This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the role of the teacher of art as an educator and as a leader in the community. This unit is prerequisite for all students who wish to receive an Elementary Certificate.

Daily 11.15 to 12.00.
July 6th to July 19th inclusive.

Mr. Woodruff — Auditorium

131 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10.
Follows the 6-day week plan.

Mr. Buckland — A-34

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10.
Follows the 6-day week plan for
the 1st, 3rd and 4th weeks.

Miss Leacock — C-22

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern-making. An extra charge will be made for leather used in qu ntity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1 to 4.10.
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Tokaryk — Boys' Gymnasium

137(a) This unit will include a study of puppets, marionettes, shadow puppets, push puppets and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all Grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought. Week 4 will be devoted particularly to puppets for the primary grades.

Daily 8 to 11.10.
Follows the 6-day week plan for
the 2nd, 3rd and 4th weeks.

Mr. Humphrey — B-8

137(b) This is a unit dealing with basic puppetry. Demonstrations of manipulation will be given. Practical work will include head modelling and casting, papier-mâché modelling, construction of wooden marionettes, the making

of bodies, joints, hands and feet for the marionette, painting, wigging and costuming. A study of controls and stringing will be made and students will be expected to learn simple manipulation.

Daily 1 to 4.10.
Follows the 6-day week plan for the 1st and 2nd weeks.

Mr. Merten A-12

137(c) This is a basic unit including design and construction of regular size glove puppets with a choice of two methods for making the head. One of these will be a modelling and casting system and the other a "building up from the round" method. Costuming, manipulation and presentation of glove puppet material will also be dealt with in addition to methods of stage construction.

Daily 1 to 4.10.
Held during the 4th 6-day week.

Mr. Merten A-12

140 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern and texture in textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 8 to 11.10.
Follows the 6-day week plan.

Mr. Blackwell B-7

144 A study will be offered of the silk screen process. The

silk screen patterns will be applied to paper and textiles.

Daily 1 to 4.10.
Follows the 6-day week plan for the 1st, 3rd and 4th weeks.

Mr. Short C-9

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks, paper and textiles to discover possibilities of the media. Printing will be done largely on textile.

Daily 8 to 11.10.
Follows the 6-day week plan for the 1st, 2nd and 4th weeks.

Mr. Passano C-14

150 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 1 to 4.10.
Follows the 6-day week plan for the 3rd and 4th weeks.

Mr. Bobbitt B-33

151 This unit comprises an elementary study of enamel work suitable for the upper grades of elementary schools and

for secondary school classes. The techniques involved in enamelling on copper will be emphasized. Simple designs in the making of small jewellery pieces will be made.

Daily 1 to 4.10.
Follows the 6-day week plan for the 1st, 2nd and 4th weeks.

Mr. Barth A-1

MORE ADVANCED UNITS

200 This unit offers a complete summer session of picture-making without interruption.

Students will explore the problems of pictorial design and their resolution in terms of the analysis of subject material and according to fundamental design principles. Work will be carried on in a variety of media and stress will be given to individual needs and expression. Subject matter will include still-life, landscape and the human figure. Part of the time will be devoted to out-door painting in easily accessible locations.

A student need elect only this four-week unit to complete a full summer's work.

Daily 8 to 11.10.
July 5th to August 5th inclusive.

Mr. Cooke A-14

201 Students will explore elements of design. The media used will include pencil, chalk, ink, poster-colour and oil paint in subjects selected from still-life, landscape and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning

or afternoon sessions.

Daily 8 to 11.10.
July 5th to July 20th inclusive.
Mr. Bayefsky C-27

Daily 1 to 4.10.
July 5th to July 20th inclusive.
Mr. Newfeld C-26

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.

Daily 8 to 11.10.
July 21st to August 5th inclusive.
Mr. Newfeld C-26

Daily 1 to 4.10.
July 21st to August 5th inclusive.
Mr. Bayefsky C-27

203 This will include an advanced study of drawing from the living costume model. Media will include conté crayon, pencil and fountain pen and ink as a medium for line drawing. Double units of twelve days may be arranged with the Instructor.

Daily 8 to 11.10.
Follows the 6-day week plan
for the first 3 weeks.
Mr. Murphy A-5

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in

Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this Unit.

Daily 8 to 11.10.
Held during the 4th 6-day week.

Mr. Murphy A-5

221 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12.00.
July 21st to August 3rd inclusive.

Mr. Woodruff Auditorium

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Time will be devoted to discussion relative to the development of modern schools of design, and to an aesthetic viewpoint for our times. Illustrated.

Daily 11.15 to 12.00.
July 5th to July 28th inclusive.

Mr. Bobbitt B-33
Mr. Cooke A-14

235 This advanced unit in ceramics will include a study of suitable decoration for clay models and the application of these on one piece of pottery. More advanced experiences in glazing and in the actual operation and care of the kiln will be considered. The use of a triaxial in making a glaze palette for use in schools will be introduced.

Daily 1 to 4.10.
Held during the 2nd 6-day week.

Miss Leacock C-22

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1 to 4.10.
Follows the 6-day week plan for the 3rd and 4th weeks.

Mr. Tokaryk Boys' Gymnasium

237 This unit includes an advanced study of puppetry. Students will study puppetry as programme material, specialized controls and their manipulation, staging and lighting, sets and stage properties will be included in this unit. Particular attention will be given to students' problems.

Daily 1 to 4.10.
Held during the 3rd 6-day week.

Mr. Merten A-12

240 In this unit more advanced weaving will be done on many types of looms. The looms will be of a type which may be easily used in a standard classroom. To enrol in this unit, students should have previously taken Unit 140.

Daily 8 to 11.10.
Follows the 6-day week plan.

Mr. Blackwell B-7

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 1 to 4.10.
Held during the 2nd 6-day week.

Mr. Short C-9

245 A more advanced study will be offered of the techniques of linoleum cutting and printing.

Daily 8 to 11.10.
Held during the 3rd 6-day week.

Mr. Passano C-14

250 This is a unit dealing with theories of design. Activities will include design in two and three dimensions.

Daily 8 to 11.10.
July 5th to July 20th inclusive.
&
July 21st to August 5th inclusive.

Mr. Wetmore B-27

251 This will include a more advanced study of enamel work suitable for advanced elementary and secondary school pupils. The principles and techniques of enamelling on copper will be discussed. Metal foils to produce the various effects with enamels will be used. Those wishing to take the advanced course in enamelling might make up some of their own copper shapes in advance. To enrol in this unit, students should have previously taken Unit 151.

Daily 1 to 4.10.
Held during the 3rd 6-day week.

Mr. Barth A-1

APPROVED TIMETABLE

DATE	JULY 5 TO JULY 12 A.M.	P.M.	DATE	JULY 13 TO JULY 20 A.M.	P.M.
UNIT NO.			UNIT NO.		
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

DATE	JULY 21 TO JULY 28 A.M.	P.M.	DATE	JULY 29 TO AUGUST 5 A.M.	P.M.
UNIT NO.			UNIT NO.		
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

TIMETABLE OF LECTURES

UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED

ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE OFFICE - LAST DATE TO MAKE SUCH CHANGES IS JULY 13TH - STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

WORKING AT YOUR PROGRAMME

These Summer Courses in Art are characterized by their happy atmosphere. When groups of pleasant people meet consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time the student finds that he is not progressing to his satisfaction it would be wise to talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session, a Social Committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit, rather it is used as a pedagogical device. People begin

to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It

is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING

With the exception of some of

the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from the Library, Room B-19, at 10:00 a.m. to 10:30 a.m. and 2:00 p.m. to 2:30 p.m.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses. or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems discussed by lecturers which are of importance to you.

5. Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful.

NOON-HOUR ACTIVITIES — Activities of various kinds are arranged for the noon hours, 12:00 to 12:45. Mr. Buckland will plan musical programmes. He solicits musical talent from the students and others. Films are shown in the auditorium on each day having an even number and deal with art and with general educational topics. Plays and other stage productions will also be offered.

TRADE FAIR — Each year a special display of all the leading brands of art supplies is arranged in co-operation with various firms. This year the display will be held on July 13th and 14th on Floor C.

OPEN-AIR SHAKESPEARE FESTIVAL — This outstanding annual event is always well attended by students at the Summer Courses in Art. "The Two Gentlemen of Verona", "MacBeth" and "The Merchant of Venice" are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art courses may be obtained from the Office as soon as registration is complete.

TEACHERS' REFERENCE BOOKS

Of interest to teachers in rural and small urban centers will be an exhibit of Teachers' Reference Books and Travelling Libraries on display for one week from July 18th to July 22nd. All teachers should avail themselves of this opportunity to examine the excellent art and craft books, and the many other types of literature available for free loan through the Department of Education's Travelling Libraries.

CAFETERIA

The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10:00 a.m. to 3:00 p.m.

SMOKING

Because of fire hazards associated with art materials, there is a strict "No Smoking" law inside the building including the cafeteria.

VOLUNTARY STUDY

The building will be open from 7:30 a.m. until 5:00 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES

Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Several tools are difficult to obtain and students are requested to bring such items as needles and leather working tools. Every student is urged to bring a pair of scissors.

DISPLAYS IN HALL

The displays of work in the school halls are changed nearly every day. Students should not

remove work from the display boards, but should obtain it from the staff member after it has been returned to the room where it was produced.

STUDENTS' ABSENCE

It will be realized that even one day's absence is a serious matter in a concentrated summer session such as this. Students who wish to obtain an art certificate may not be absent from any class written on Form A. Should illness prevent a student from attending class, a Doctor's certificate must be presented upon return to the summer session.

WHEN YOU FINISH A WORK UNIT

At the close of each unit of work you have a number of things to do:

1. Each worker has a Progress Record Card which will be obtained from the Office. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6) get your card between 8:00 a.m. and 9:00 a.m. and 1:00 p.m. and 2:00 p.m. Mrs. Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside the Office. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way, you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your notebook to your staff member and have him initial it.

S O C I A L P R O G R A M M E

July 12th	Informal get-together and dance to be held in the school.
July 14th	Globe and Mail Tour (evening).
July 19th	Evening sail aboard the S.S. Cayuga to Queenston and return.
July 26th	Dance in the Gymnasium.
July 28th	C.B.C. Tour.
August 2nd	Banquet - Diana Sweets (Bloor Street).

BE SURE TO WATCH THE MAIN BULLETIN BOARD FOR FURTHER INFORMATION.

EVALUATING THE SUMMER SESSION

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ONTARIO

Summer Courses in Art

ORIENTATION BULLETIN

1954

ORIENTATION BULLETIN

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ORIENTATION BULLETIN

FOR THE USE OF THE PARTICIPANTS

OF THE SUMMER COURSES IN ART

TORONTO, 1954

Welcome

The Principal and Staff of the Summer Courses in Art sponsored by the Ontario Department of Education once more take pleasure in welcoming both teachers and Community Programme workers to the 1954 session.

This year the usual wide choice of units of work is offered to students, while, as in the past, the "workshop" plan of administration will be followed. Several outstanding people have accepted for the first time appointments to the staff. The staff members come not only from Canada but also from the United Kingdom, India and the United States.

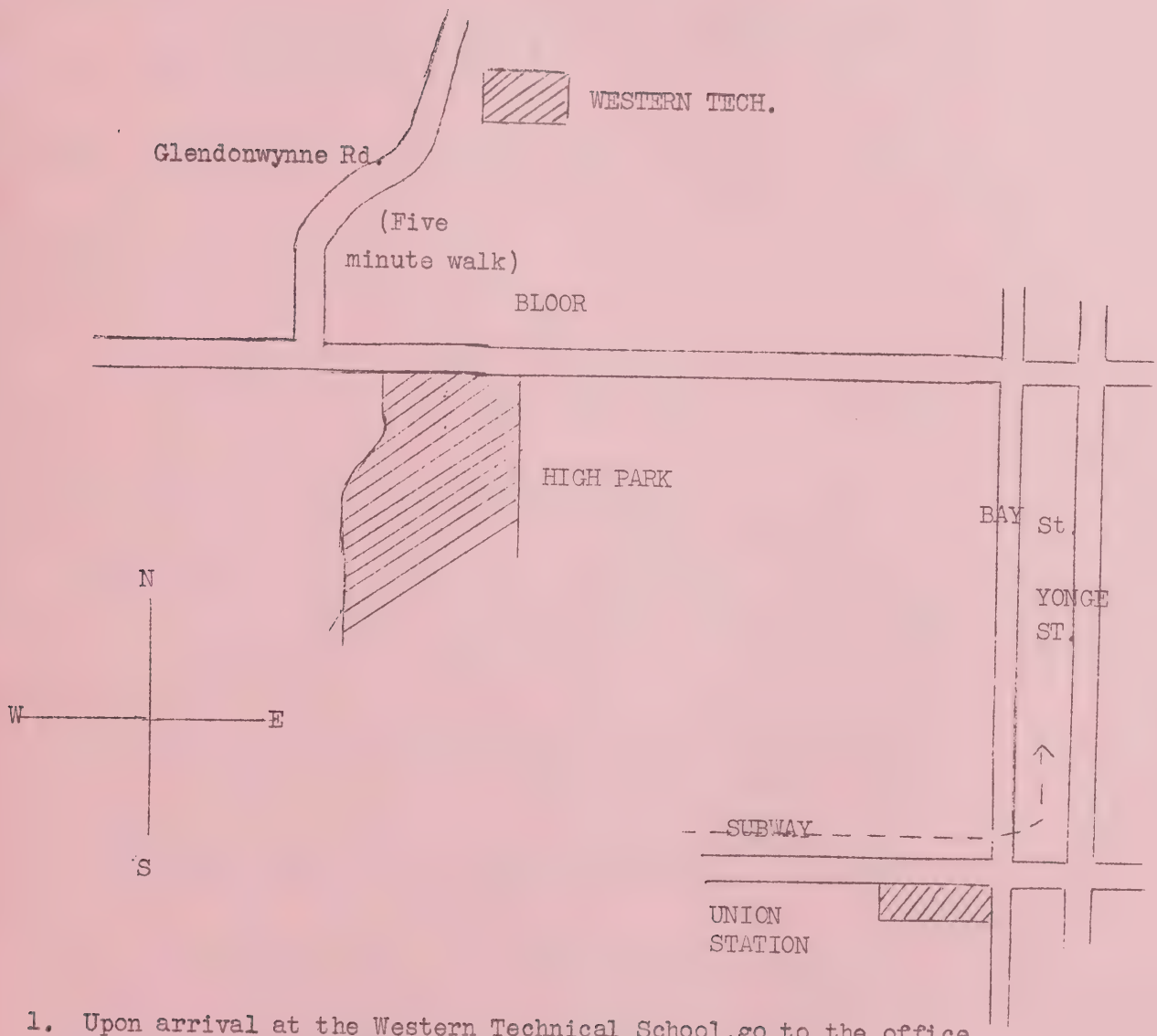
Once again, an enjoyable social programme has been planned, including evening outings, together with noon-hour moving picture shows, musical entertainments and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

PLEASE BRING THIS BULLETIN WITH YOU TO THE SUMMER SESSION.
A SECOND COPY WILL NOT BE AVAILABLE.

WHAT TO DO JULY 5 AND 6

July 5
8 a. m. to 2 p. m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Western Technical School, 150 Glendonwynne Road. Take a Bloor car and get off at Glendonwynne Road. Walk five minutes north.



1. Upon arrival at the Western Technical School, go to the office. Signs will direct you to the right place.

   (a) Pay the $10.00 course fee (Refresher and Community Programme Courses, ($5.00)

(b) Pay the $4.00 supply fee;

(c) Obtain a Progress Record Card taking care to secure a card of the correct colour (Elementary -white with black letters; Intermediate-Part I, yellow with black letters ; Intermediate-Part II, yellow with orange letters. Supervisors and Specialists, blue; Refresher, white with red letters; Community Programmes, green.

(d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who accepts your money. (You will receive an official receipt on the first day 6.)

(e) Obtain a copy of Form A on which you will later write the work units you wish to take.

2.Read the Orientation Bulletin.

3.Plan your summer's work by :

(a) looking at the exhibits in the various rooms;

(b) talking to the staff members who will meet you in their classrooms.

4.When you have decided upon your programme go to the various rooms to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5.When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A, and have the staff member initial your timetable in the proper space.

6.Complete Form A so that you have a full programme.Check to see that you have elected a picture-making unit and do not elect more than about five units.

7.Fill out the heading of your Progress Record Card in BLOCK letters. Students in Holy Orders should give both religious Community name and Lay name. D.V.A. students should write their branch of service and their service numbers on their cards.

8.For your reference, copy your completed programme from Form A into page 30 of the Orientation Bulletin.

9. Hand to Mrs. Thompson, at the office :

(a) your Progress Record Card;

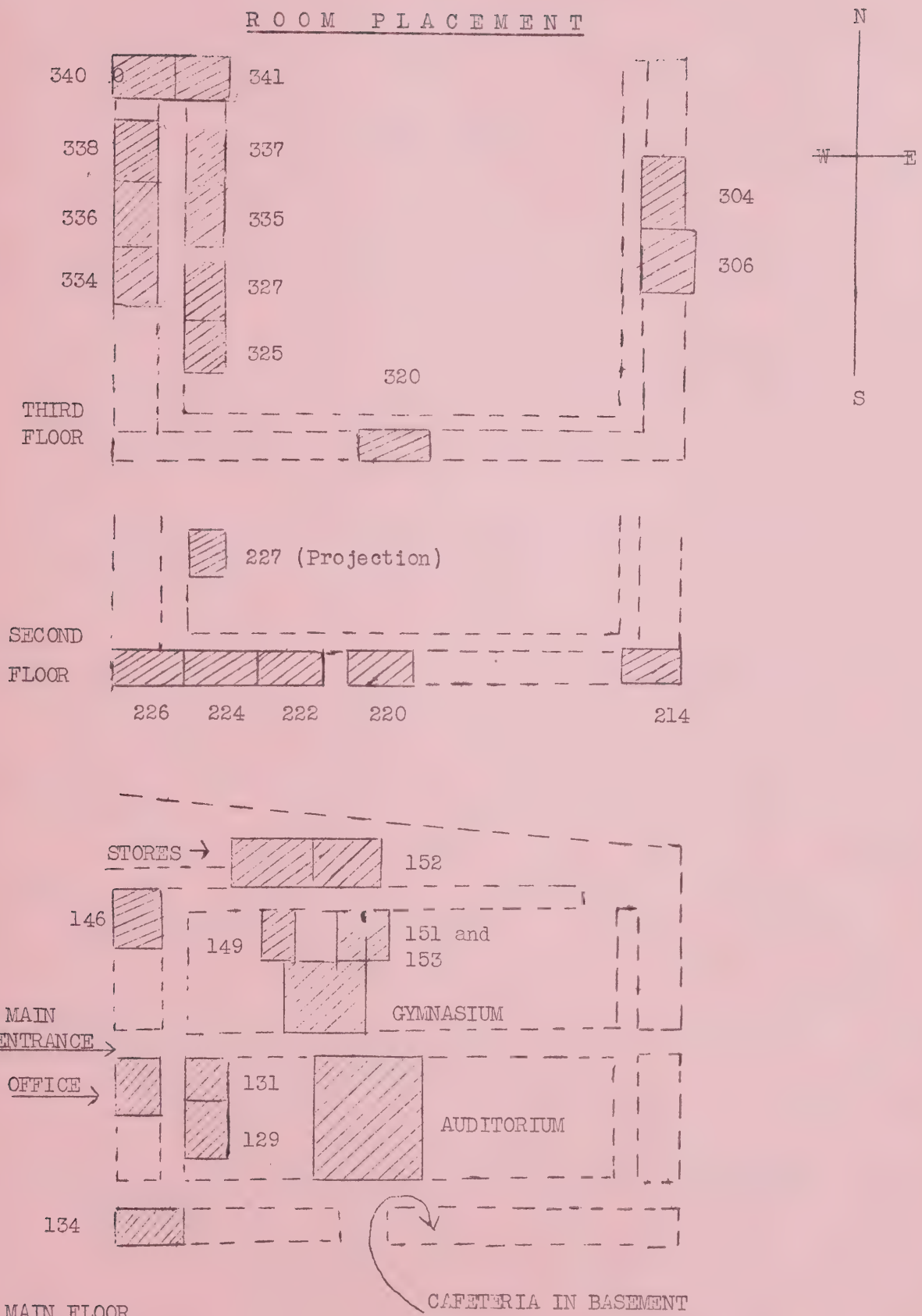
(b) Form A.

July 6

8.00 a.m.	Go to the auditorium where you will be welcomed by the Principal and by officials of the Department of Education and where you will be introduced to the Staff.
8.15 a.m.	Class sessions will begin.

A

ROOM PLACEMENT



THE STAFF

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Supervisor of Art and
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Head Teacher, Saturday Morning
Art Classes for Brilliant
Children sponsored by the
Ontario Department of Education.

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M. Eileen Muff.....Instructor
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Rowley W. Murphy, A.R.C.A., O.S.A.....Instructor
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J.R.M. Peat, B.A., B.Paed.....Lecturer
Inspector of Public Schools,
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(in part).

Jean Pettit.....Counsellor
Auxiliary Class Teacher, Regal
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Frederick K. Shaw, B.A.....Special Staff Member
Supervisor of Art, Board of
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Robert Short, M.A.....Instructor
Teacher of Design and Crafts,
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Lecturer in Art, Loughborough
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Staff, England.

Jessie Thompson.....Special Staff Member
Teacher, Queen Elizabeth
Public School, Kirkland Lake.

John J. Tokaryk, B.A.....Instructor
Instructor in Art and Crafts
and Mathematics, Fisher Park
High School, Ottawa.

Kathleen Roth..... Special Staff Member
Office of the Director of Art.

Notes Regarding The Work Of The Staff Members

Counsellors

The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors

The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers

The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members

Mrs. Thompson will act as Receptionist and will be in charge of the Summer School Office. She will be pleased to help students solve problems which occur during the summer.

Mr. Shaw will be in charge of Supplies, will also act on the Social Committee and take care of the Library.

ADMINISTRATION

The administration of the Summer Courses in Art is planned somewhat according to an "Education Workshop". The "Education Workshop" is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the "Education Workshop" is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The "Education Workshop" is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

The "6-Day Week" Plan

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a 6-day week plan. Time during the summer is divided into four 6-day blocks.

Day Number 1	2	3	4	5	6	
July 6	7	8	9	12	13	1st 6-day week
14	15	16	19	20	21	2nd 6-day week
22	23	26	27	28	29	3rd 6-day week
30	Aug. 2	3	4	5	6	4th 6-day week

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way, a unit of work may be offered four times during the summer. The unit prescriptions on pages 17 to 29 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day week.

S E L E C T I N G A P E R S O N A L P R O G R A M M E

This section of the Bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished? The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these courses, it is felt each person will work to capacity.. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weigh values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) It is compulsory for you to elect at least one picture-making unit and lecture Unit 121. The picture-making units are numbered from 100 to 106. Unit 131 may also be counted as a picture-making unit. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another.

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

NOTE

YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 106 AND 131) AND THE LECTURE UNIT 121. THREE HOURS PER DAY IS THE MINIMUM ATTENDANCE FOR STUDENTS DESIRING AN ART CERTIFICATE.

2. If you are working toward an Intermediate Certificate - Parts I and II

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in previous courses.

(b) Select a programme which includes both art and craft work.

(c) It is advisable for students in the second, third or fourth year to attend a unit dealing with design such as Unit 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificate, by taking one of them during one of the intermediate years, you will lighten your lecture programme considerably in your Specialist's or Supervisor's year.

(e) One of the following advanced picture-making units, 201, 202 or 204 must be elected either in the second, third or fourth year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE

YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must: (i) be familiar with many techniques; (ii) be capable of using these techniques in relation to the common experiences of children; (iii) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (iv) enjoy a sensitivity in regard to design; (v) have a reasonable understanding of the philosophy and pedagogy underlying art education; (vi) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the four summer sessions:

(a) must have successfully completed one of the following units: 200, 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with crafts such as 235, 236, 237, 240, 241, 244, 245, 247, 251;

(e) should have selected a unit dealing with design such as Unit 250, unless you have previously studied art at the Ontario College of Art or at the Ontario College of Education.

NOTE

STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

4. If you are working in a Refresher Course

Select any of the units of work from 100 to 299 which will be of most benefit to you. Limit is three--one-week units.

5. If you are a Community Programme worker

Select any units of work from 100 to 299 which will be of most benefit to you. Limit is three one-week units.

THE UNITS OF WORK

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

Should a student wish to do so, a unit of work may be repeated in two different years. Credit will be allowed for such repetition of work.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grade I who have not attended kindergartens. The relationship of art to the general kindergarten and Grade I programme will receive attention. Emphasis will be placed upon picture-making.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Campbell 337

101 A study will be made of art activities and techniques suitable for pupils in Grades I, II and III. The study will include the actual working out of techniques by

members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Particular emphasis will be given to picture-making in two and three dimensions.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 2 weeks.

Mrs. Smith 224

103 A study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of Grades I to XII. Particular emphasis will be given to picture-making in the middle and upper grades. Correlations between music, literature and art will be considered. No technical knowledge of music is required.

Daily 1 to 4.10
Follows the 6-day week plan.

Mr. Sturdy 327

104 The theoretical discussion and the grade levels considered in this unit are similar to those to be found in Unit 103. This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of pupils in Grades I to XII. Various techniques in picture-making will be used including painting, paper applique and paper sculpture.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Martin 134

105 A study will be made of art activities and techniques suitable for pupils in Grades IV, V and VI. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the age levels of these pupils will be held. Particular emphasis will be given to picture-making in two and three dimensions.

Daily 8 to 11.10
Follows the 6-day week plan
for the last 2 weeks.

Mrs. Smith 224

106 This unit is concerned with the art education of the slow learner. Discussions and practical work will be offered relative to children who are handicapped in the manner stated. The unit is offered for both teachers in general and those in auxiliary classes.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Pettit 325

114 A study will be made of design techniques related to photography. These techniques will include the making of photograms, and the use of photomontage. Discussions will be held related to general photography and to the use of films in general education.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Armour 214

121 Enrolment in this unit should be made on July 7th, and not on Registration Day. Students should write the

course number on Form A, however, if they wish to enrol.

This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the role of the teacher of art as an educator and as a leader in the community. This unit is prerequisite for all students who wish to receive an Elementary Certificate.

Daily 11.15 to 12.00
July 7th to July 20th inclusive.

Mr. Peat — Auditorium

131 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Buckland — 220

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 3rd and 4th weeks.

Miss Leacock — 330

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1 to 4.10
Follows the 6-day week plan for the 1st, 3rd and 4th weeks.

Mrs. Leith
Mr. Tokaryk

304

137(a) This unit will include a study of puppets, marionettes, shadow puppets, push puppets and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all Grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought. Week 4 will be devoted particularly to puppets for the primary grades.

Daily 8 to 11.10
Follows the 6-day week plan, for the 2nd, 3rd, and 4th weeks.

Mr. Humphrey

226

137(b) This is a unit dealing with basic puppetry. Demonstrations of manipulation will be given. Practical work will include head modelling and casting, papier-mache

modelling, construction of wooden marionettes, the making of bodies, joints, hands and feet for the marionette, painting, wigging and costuming. A study of controls and stringing will be made and students will be expected to learn simple manipulation.

Daily 1 to 4.10
Follows the 6-day week plan for the 1st and 2nd weeks.

Mr. Merten 151-153

137(c) This is a basic unit including design and construction of regular size glove puppets with a choice of two methods for making the head. One of these will be a modelling and casting system and the other a "building up from the round" method. Costuming, manipulation and presentation of glove puppet material will also be dealt with in addition to methods of stage construction.

Daily 1 to 4.10
Held during the 4th 6-day week.

Mr. Merten 151-153

140 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern and texture in textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Blackwell 222

141 This is an introductory unit dealing with floor loom weaving. Each student will prepare the loom for basic patterns and will deal with practical applications of specific weaving projects.

Daily 8 to 11.10
Follows the 6-day week plan for
the 1st and 2nd weeks.

Miss Muff Gymnasium

Daily 1 to 4.10

Mr. Longstaff Gymnasium

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 3rd and 4th weeks.

Mr. Short 320

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks, paper and textiles to discover possibilities of the media. Printing will be done largely on textile.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Passaro 146

147 An elementary study will be made of creative wood-carving. Students will learn how to use simple tools,

using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the 6-day week plan for
the 1st, 3rd and 4th weeks.

Mr. Cox 306

151 This comprises an elementary study of enamel work suitable for the upper grades of elementary schools and for secondary school classes. The techniques involved in enamelling on copper will be emphasized. Simple designs in the making of small jewellery pieces will be made.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Barth 152

MORE ADVANCED UNITS

200 This unit offers a complete summer session of uninterrupted study of picture-making.

Problems in two- and three-dimensional space design will be developed in a number of media such as conte crayon, india ink, coloured chalk, watercolour and especially oil paint. Subject matter will include still-life, landscape and figure, which will be explored from various viewpoints current in contemporary painting. Part of the time will be devoted to outdoor painting at easily accessible locations.

A student need elect only this four-week unit to complete a full summer's work.

Daily 8 to 11.10
July 6th to August 6th inclusive.

Mr. Gardiner 336

201 Students will explore elements of design. The media used will include pencil, chalk, ink, poster-colour and oil paint in subjects selected from still-life, landscape and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 6th to July 21st inclusive.
Mr. Bayefsky 340

Daily 1 to 4.10
July 6th to July 21st inclusive.
Mr. Bhatt 341

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.

Daily 8 to 11.10
July 22nd to August 6th inclusive.
Mr. Bhatt 341

Daily 1 to 4.10
July 22nd to August 6th inclusive.
Mr. Bayefsky 340

203 This will include an advanced study of drawing from the living costume model. Media will include conte crayon, pencil and fountain pen and ink as a medium for line drawing. Double units of twelve days may be arranged with the Instructor.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 3 weeks.

Mr. Murphy 129

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this Unit.

Daily 8 to 11.10
Held during the 4th 6-day week.

Mr. Murphy 129

221 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12.00
July 22nd to August 4th inclusive.

Mr. Peat Auditorium

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design, while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12.00
July 6th to July 29th inclusive.

Miss Huper 338
Mr. Gardiner 336

235 This advanced unit in ceramics will include a study of suitable decoration for clay models and the application of these on one piece of pottery. More advanced experiences in glazing and in the actual operation and care of the kiln will be considered. The use of a triaxial in making a glaze palette for use in schools will be introduced.

Daily 1 to 4.10
Held during the 2nd 6-day week.

Miss Leacock 334

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1 to 4.10
Held during the 2nd 6-day week.

Mrs. Leith
Mr. Tokaryk 304

237 This unit includes an advanced study of puppetry. Students will study puppetry as programme material. Specialized controls and their manipulation, staging and lighting, sets and stage properties will be included in this unit. Particular attention will be given to students' problems.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Merten 151
153

240 In this unit more advanced weaving will be done on

many types of looms. The looms will be of a type which may be easily used in a standard classroom. To enrol in this unit, students should have previously taken Unit 140.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Blackwell 222

241 The use of colour and texture as design elements applied to weaving will be studied. Short lecture periods will be held dealing with threading drafts and with resource materials. The student should be able to dress a four-harness loom to understand this unit.

Daily 8 to 11.10
Follows the 6-day week plan for the 3rd and 4th weeks.

Mr. Longstaff Gymnasium

Daily 1 to 4.10

Miss Muff Gymnasium

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 1 to 4.10
Held during the 2nd 6-day week.

Mr. Short 320

245 A more advanced study will be offered of the techniques

of linoleum cutting and printing.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Passano 146

247 A more advanced study will be made of creative wood-carving. Students will carve with simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Held during the 2nd 6-day week.

Mr. Cox 306

250 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Huper 338
335

251 This will include a more advanced study of enamel work suitable for advanced elementary and secondary school pupils. The principles and techniques of enamelling on copper will be discussed. Metal foils to produce the various effects with enamels will be used.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Barth 152

APPROVED TIMETABLE

DATE	JULY 6 TO JULY 13 A.M.	P.M.	DATE	JULY 14 TO JULY 21 A.M.	P.M.
UNIT NO.			UNIT NO.		
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

DATE	JULY 22 TO JULY 29 A.M.	P.M.	DATE	JULY 30 TO AUGUST 6 A.M.	P.M.
UNIT NO.			UNIT NO.		
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

TIMETABLE OF LECTURES

UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED.

ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE OFFICE. LAST DATE TO MAKE SUCH CHANGES IS JULY 14TH. STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

W O R K I N G A T Y O U R P R O G R A M M E

These Summer Courses in Art are characterized by their happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time the student finds that he is not progressing to his satisfaction it would be wise to talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session, a Social Committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party

spirit, rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy

(or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING

With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer

questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from the Library, Room 131, at 10:00 a.m. to 10:30 a.m. and 2:00 p.m. to 2:30 p.m.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and

of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems discussed by lecturers which are of importance to you.

5. Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful

NOON-HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12:00 to 12:45. Mr. Buckland will plan musical programmes. He solicits musical talent from the students and others. Miss Armour will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

TRADE FAIR

Each year a special display of all the leading brands of art supplies is arranged in co-operation with various firms. This year the display will be held on July 14th and 15th in a gymnasium of the school.

OPEN-AIR SHAKESPEARE FESTIVAL

This outstanding annual event is always well attended by students at the Summer Courses in Art. MacBeth, As You Like It and Twelfth Night are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art courses may be obtained from the office as soon as registration is complete.

CAFETERIA

The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10:00 a.m. to 3:00 p.m.

SMOKING

Because of fire hazards associated with art materials, there is a strict "No Smoking" law inside the building including the cafeteria.

VOLUNTARY STUDY

The building will be open from 7:30 a.m. until 5:00 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES

Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Several tools are difficult to obtain and students are requested to bring such items as needles and leather working tools. Every student is urged to bring a pair of scissors.

DISPLAYS IN HALL

The displays of work in the school halls are changed nearly every day. Students should not remove work from the display boards, but should obtain it from the staff member after it has been returned to the room where it was produced.

STUDENTS' ABSENCE

It will be realized that even one day's absence is a serious matter in a concentrated summer session such as this. Students who wish to obtain an art certificate may not be absent from any class written on Form A. Should illness prevent a student from attending class, a doctor's certificate must be presented upon return to the summer session.

WHEN YOU FINISH A WORK UNIT

At the close of each unit of work you have a number of things to do :

1. Each worker has a Progress Record Card which will be obtained from the office. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6) get your card from Mrs. Thompson between 8.00 a.m. and 9.00 a.m. and 1.00 p.m. and 2.00 p.m. Mrs.Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside the office. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way, you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your notebook to your staff member and have him initial it.

EVALUATING THE SUMMER SESSION

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ONTARIO

Summer Courses in Art

ORIENTATION BULLETIN

1953

ORIENTATION BULLETIN

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ORIENTATION BULLETIN

FOR THE USE OF THE PARTICIPANTS

OF THE SUMMER COURSE IN ART

TORONTO, 1953

Welcome

The Principal and Staff of the Summer Course in Art sponsored by the Ontario Department of Education once more take pleasure in welcoming both teachers and Community Programme workers to the 1953 session.

This year the usual wide choice of units of work is offered to students, while, as in the past, the "workshop" plan of administration will be followed. Several outstanding people have accepted for the first time appointments to the staff. The staff members come not only from Canada but also from the United Kingdom and the United States.

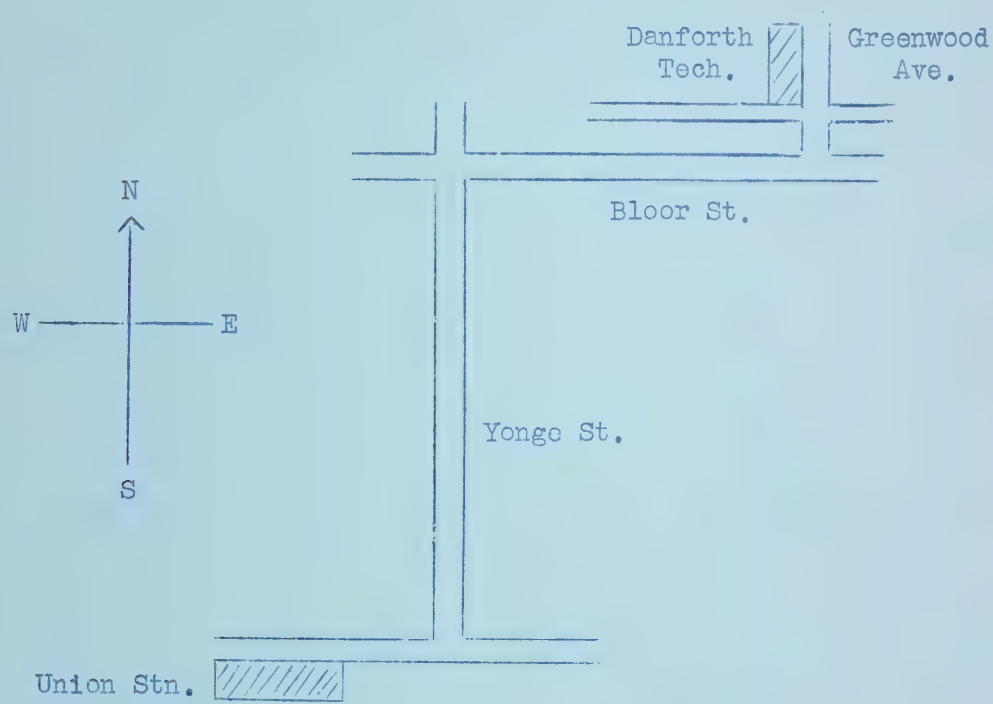
Once again, an enjoyable social programme has been planned, including evening outings, together with noon-hour moving picture shows, musical entertainments and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

PLEASE BRING THIS BULLETIN WITH YOU TO THE SUMMER SESSION.
A SECOND COPY WILL NOT BE AVAILABLE.

WHAT TO DO JULY 6 AND 7

July 6
8 a.m. to 2 p.m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.



1. Upon arrival at the Danforth Technical School, go to the registration desk of the summer session (not the office of the Technical School). Signs will direct you to the right place.

(a) Pay the $10.00 course fee (Community Programmes Courses, $5.00);
(b) Pay the $4.00 supply fee;
(c) Obtain a Progress Record Card, taking care to secure a card of the correct colour (Elementary - white; Intermediate - yellow; Supervisor's and Specialist's - blue; Community Programmes - green);
(d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who accepts your

money. (You will receive an official receipt on the first Day 6.)
(c) Obtain a copy of Form A on which you will later write the work units you wish to take.

2. Read the Orientation Bulletin.

3. Plan your summer's work by:

(a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their classrooms.

4. When you have decided upon your programme go to the various rooms to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A.

6. Complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect more than about five units.

7. Fill out the heading of your Progress Record Card in block letters. Students in Holy Orders should give both Religious Community name and lay name. D.V.A. students should write their branch of service on their cards.

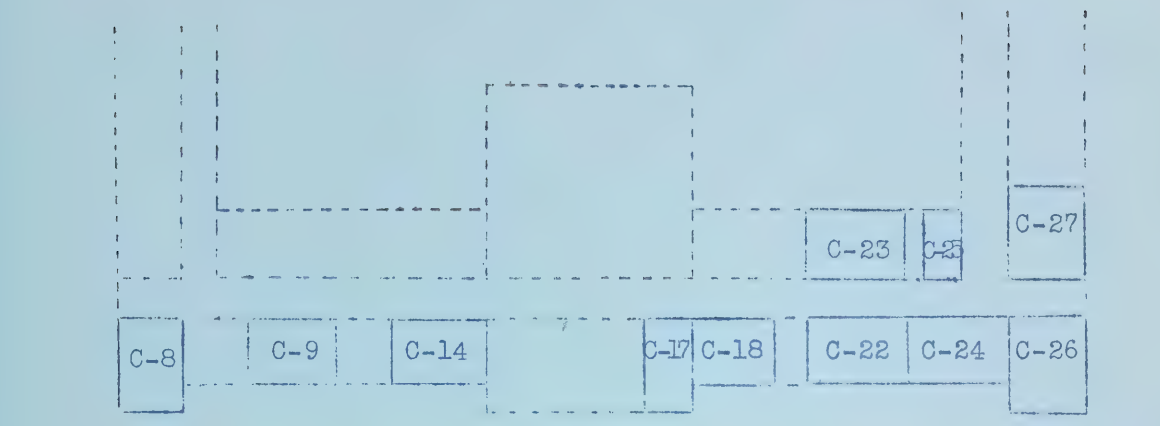
8. For your reference, copy your completed programme from Form A into page 27 of the Orientation Bulletin.

9. Hand to Mrs. Thompson, Room B-9:

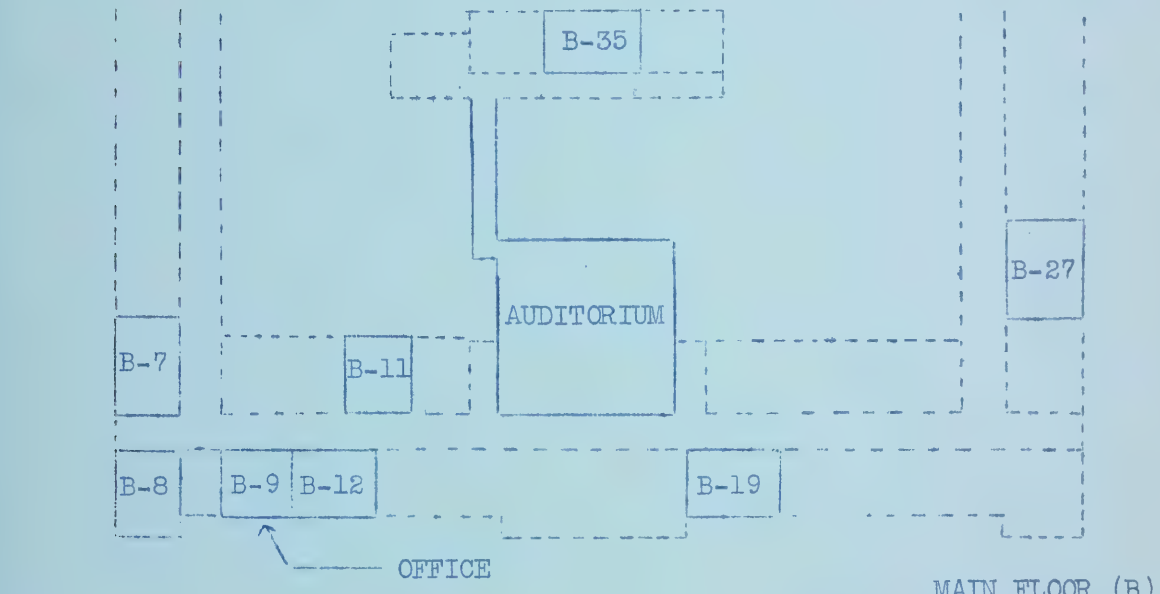
(a) your Progress Record Card;
(b) Form A.

July 7 8 a.m.	Go to the auditorium where you will be welcomed by the Principal and by officials of the Department of Education and where you will be introduced to the staff.
8.15 a.m.	Class sessions will begin.

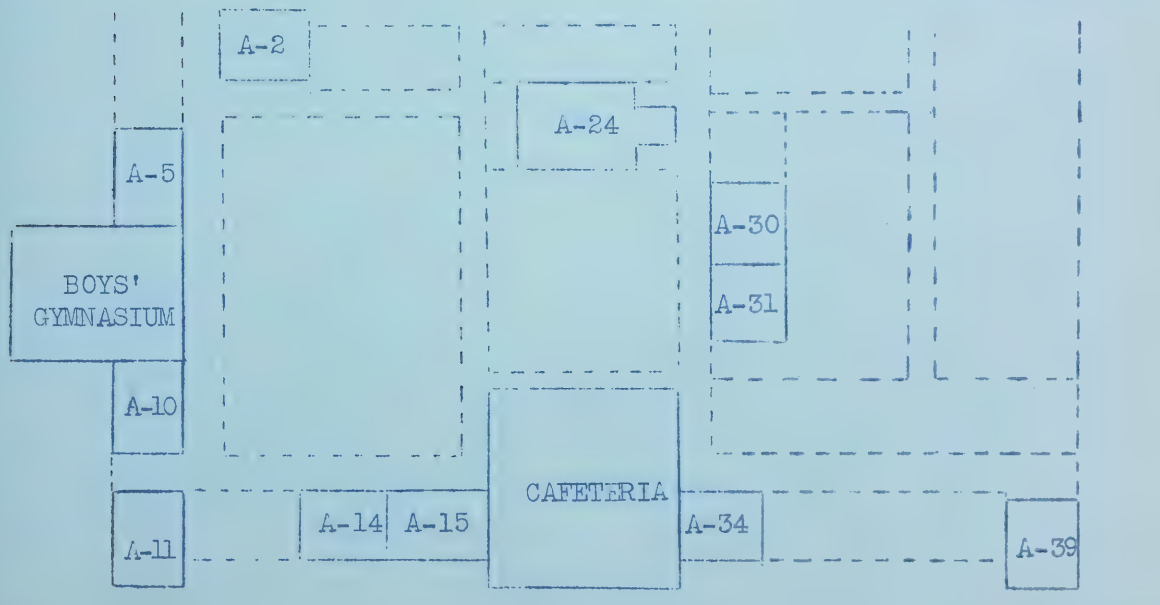
ROOM PLACEMENT



TOP FLOOR (C)



MAIN FLOOR (B)



GROUND FLOOR (A)

THE STAFF

C.D. Gaitskell, M.A., D.Paed.....Principal
Director of Art, Ontario Department
of Education.

Garnet W. Humphrey, B.Sc.....Vice-Principal & Counsellor
Supervisor of Art and Auditorium,
Windsor Public Schools.

Aba Bayefsky, C.S.G.A.....Instructor
Teacher (Night School), Toronto;
Painter.

Raymond C. Blackwell, B.Sc.....Counsellor
Art Instructor, F.W. Begley School,
Windsor.

George H. Buckland, B.A.....Counsellor
Supervisor of Art, Ottawa Public
Schools.

Louise Burkholder.....Counsellor
Kindergarten Directress, Dovercourt
Public School, Toronto.

Leo H. Coneybeare, B.Sc.....Counsellor
Art and Auditorium Teacher, Prince
Edward Public School, Windsor.

E.B. Cox, B.A., S.S.C., O.S.A.....Instructor
Sculptor.

Gertrude L. Cox.....Counsellor
Supervisor of Art, Peterborough
Public Schools.

Percy M. Gardiner, M.A.....Lecturer & Counsellor
Art Instructor, Northern
Vocational School, Toronto;
Painter.

Marie Huper, B.F.A., M.A.....Lecturer & Counsellor
Assistant Professor of Art,
Agnes Scott College, Decatur,
Georgia.

Jeanne Jones.....Special Staff Member
Office of the Director of Art,
Ontario Department of Education.

Ethel M. Leacock.....Counsellor
Head, Ceramic Department, Ottawa
Intermediate Schools and Fisher
Park High School.

Olga Leith.....Instructor
Teacher, Public School,
Ottawa.

Henry S.A. Longstaff.....Instructor
Crafts Specialist, Community
Programmes Branch, Ontario
Department of Education.

George Merten.....Instructor
Assistant Adviser, Community
Programmes Branch, Ontario Department
of Education. Formerly associated
with the B.B.C. and Minerva Puppets,
London, England.

Leslie Moore, A.T.D., OX.T.C.....Counsellor
Organiser of Art and Crafts, Glamorgan
Education Authority, Cardiff, Wales.
Welsh Representative at the Seminar on
Visual Art Education sponsored by
UNESCO at Bristol, England. Leader of
4 British Participants, Anglo-GERMAN
Art Teaching Conference, Dusseldorf, 1952.

M. Eileen Muff.....Instructor
Crafts Specialist, Community
Programmes Branch, Ontario
Department of Education.

Rowley W. Murphy, A.R.C.A., O.S.A.....Instructor
Instructor of Life Drawing, Costume
Figure Drawing, Composition,
Ontario College of Art, Toronto.
Painter, Designer. R.C.N. War Artist.

Jean M. McBeth.....Counsellor
Supervisor of Art, Lakeshore
District Public Schools.

Jack Nichols, P.C.G.P., O.S.A., A.R.C.A., C.S.G.A.....Instructor
Instructor in Figure Composition
and Drawing, Ontario College of Art,
Toronto.

Armfield Passano, M.S.I.A.....Instructor
Textile Designer and Hand Block
Printer. Formerly, Central
School of Arts and Crafts,
London, England.

J.R.H. Peat, B.A., B.Paed.....Lecturer
Master, Toronto Normal
School.

Jean Pettit.....Counsellor
Auxiliary Class Teacher, Regal
Road Public School, Toronto.

Frederick H. Shaw, B.A.....Special Staff Member
Supervisor of Art, First
Township School Area, North
York.

Robert Short, M.A.....Instructor
Teacher of Design, Lettering,
Crafts and General Art, Northern
Vocational School, Toronto.

Percy H. Tacon.....Counsellor
Professor of Methods of Teaching
Art, Ontario College of Education,
Toronto.

Jessie Thompson.....Special Staff Member
Teacher, Queen Elizabeth
Public School, Kirkland Lake.

John J. Tokaryk, B.A.....Instructor
Instructor in Art and Crafts
and Mathematics, Fisher Park
High School, Ottawa.

E. Geoffrey Tomkinson.....Instructor
Supervisor of Art, Etobicoke
Area.

Dorothy M. VanLuven, B.A.....Counsellor
Head, Art Department, Oshawa
Collegiate and Vocational
Institute.

K.L. Young, B.A.....Lecturer
Assistant Director, Community
Programmes Branch, Ontario
Department of Education.

Notes Regarding the Work of the Staff Members

Counsellors The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members Mrs. Thompson will act as Receptionist and will be in charge of the Summer School Office. She will be pleased to help students solve problems which occur during the summer.

Mr. Shaw will be in charge of supplies and will also act on the Social Committee. He will also take care of the library.

ADMINISTRATION

The administration of the summer course in art is planned somewhat according to an "Education Workshop". The "Education Workshop" is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the "Education Workshop" is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The "Education Workshop" is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these

classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

The "6-Day Week" Plan

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a 6-day week plan. Time during the summer is divided into four 6-day blocks.

Day Number 1	2	3	4	5	6	
July 7	8	9	10	13	14	1st 6-day week
15	16	17	20	21	22	2nd 6-day week
23	24	27	28	29	30	3rd 6-day week
31	Aug. 3	4	5	6	7	4th 6-day week

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way, a unit of work may be offered four times during the summer. The unit prescriptions on pages 17 to 26 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day week.

SELECTING A PERSONAL PROGRAMME

This section of the Bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished. The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these courses, it is felt each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weigh values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

(1) If you are working toward an Elementary Certificate

(a) It is compulsory for you to elect at least one picture-making unit and lecture Unit 121. The picture-making units are numbered from 100 to 107. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another.

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

NOTE

YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 107) AND THE LECTURE UNIT 121.

(2) If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary course.

(b) Select a programme which includes both art and craft work.

(c) It is advisable for students in the second or third year to attend a unit dealing with design such as Unit 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificates, by taking one of them this year, you will lighten your lecture programme considerably in your third year.

(e) One of the following advanced picture-making units, 201, 202 or 204 must be elected either in the second or third year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE

YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

(3) If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must: (i) be familiar with many techniques; (ii) be capable of using these techniques in relation to the common experiences of children; (iii) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (iv) enjoy a sensitivity in regard to design; (v) have a reasonable understanding of the philosophy and pedagogy underlying art education; (vi) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the three summer sessions:

(a) must have successfully completed one of the following units: 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with crafts such as 234, 236, 240, 241, 244, 247;

(e) should have selected a unit dealing with design such as Unit 249, 250, unless you have previously studied art at the Ontario College of Education.

NOTE

STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

(4) If you are a Community Programme worker

(a) select any units of work from 100 to 299 which will be of most benefit to you;

(b) attend one lecture on August 5th, Unit 121.

THE UNITS OF WORK

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grade I who have not attended kindergartens. The relationship of art to the general kindergarten and Grade I programme will receive attention. Emphasis will be placed upon picture-making.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Burkholder C-8

101 A study will be made of activities and techniques suitable for pupils in Grades I, II and III. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Correlations between art and crafts and home, play, school and community activities will receive attention. Particular emphasis will be given to picture-making. Demonstration with children's groups may be included.

Daily 8 to 11.10
Follows the 6-day week plan
for the last 2 weeks.

Miss McBeth B-27

103 A study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of Grades I to XII. Particular emphasis will be given to picture-making in the middle and upper grades. Correlations between music, literature and art will be considered. No technical knowledge of music is required.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Coneybeare B-8

104 The theoretical discussion and the grade levels considered in this unit are similar to those to be found in Unit 103. This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of pupils in Grades I to XII. Various techniques in picture-making will be used including painting, paper applique and paper sculpture.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Moore A-10

105 A study will be made of a number of art and crafts which are suitable for pupils enrolled in Grades IV, V and VI. Activities will include picture-making in two and three dimensions, finger painting and simple modelling.

Daily 1 to 4.10
Follows the 6-day week plan.

Miss Cox C-18

106 This unit is concerned with the art education of the slow learner. Discussions and practical work will be offered relative to children who are handicapped in the manner

stated. The unit is offered for both teachers in general and those in auxiliary classes.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Pettit C-24

107 This unit comprises a study of two- and three-dimensional activities suitable for an art programme in secondary schools. Ways and means of articulating the ~~secondary~~ school programme with that of the elementary schools will be examined. A study of the nature of adolescence and its effect upon a programme of art education will be studied. This unit, however, is for the purpose, primarily, of giving very practical classroom assistance to teachers of art ~~in junior and senior high schools~~.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss VanLuven C-23

121 This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the role of the teacher of art as an educator and as a leader in the community. This unit is prerequisite for all students who wish to receive an Elementary Certificate.

Daily 11.15 to 12.00
July 23rd to August 4th inclusive.
Mr. Peat Auditorium

August 5th.
Mr. Young Auditorium

131 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated

body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Buckland A-34

134 Instruction will be offered in bookcraft and pen-lettering, for middle and upper grades. A study of pattern as it is related to book production will be considered, while such objects as booklets, loose-leaf folios and pamphlet storage cases will be made.

Daily 8 to 11.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Tomkinson B-35

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10
Follows the 6-day week plan.

Miss Leacock C-22

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mrs. Leith
Mr. Tokaryk Boys' Gym

137(a) This unit will include a study of puppets, marionettes, shadow puppets, push puppets and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all Grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought. Week 4 will be devoted particularly to puppets for the primary grades.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Humphrey B-12

137(b) This is a unit dealing with basic puppetry. Demonstrations of manipulation will be given. Practical work will include head modelling and casting, papier-mache modelling, construction of wooden marionettes, the making of bodies, joints, hands and feet for the marionette, painting, wigging and costuming. A study of controls and stringing will be made and students will be expected to learn simple manipulation. The making of glove puppets is optional.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Merten A-2

140 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern and texture in textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Blackwell B-7

141 This unit is for those who wish to learn to weave on a 4-harness table or floor loom. Basic techniques will be taught. Each student will have a loom of his own and will warp, set-up and weave approximately one and one-half yards of material fourteen inches wide in various techniques. Short lectures will be given on basic techniques and theory.

Daily 8 to 11.10
July 7th to July 22nd.

Miss Muff A-24

Daily 1 to 4.10

Mr. Longstaff A-24

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Short C-9

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks, papers and textiles to discover possibilities of the media. Printing will be done largely on textile.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Passano C-14

147 An elementary study will be made of creative woodcarving. Students will learn how to use simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Cox A-15

149 This unit will deal with experimental design in two and three dimensions. Students will have an opportunity of experimenting with new and comparatively little known techniques including manipulative design with coloured paper, montage, collage and mobile sculpture.

Daily 1 to 4.10
Follows the 6-day week plan for the 1st, 2nd and 4th weeks.

Mr, Tacon A-11

MORE ADVANCED UNITS

201 Students will explore elements of design. The media used will include pencil, chalk, ink, poster-colour and oil paint in subjects selected from still-life, landscape and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 7th to July 22nd inclusive.
Mr, Bayefsky C-26

Daily 8 to 11.10
July 23rd to August 7th inclusive.
Mr, Gardiner A-14

Daily 1 to 4.10
July 7th to July 22nd inclusive.
Mr, Nichols C-27

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.

Daily 8 to 11.10
July 23rd to August 7th inclusive.
Mr, Nichols C-27

Daily 1 to 4.10
Mr, Bayefsky C-26

203 This will include an advanced study of drawing from the living costume model. Media will include conte crayon, pencil, and fountain pen and ink as a medium for line drawing. Units of nine days may be arranged privately with the Instructor.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 3 weeks.

Mr. Murphy A-5

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this Unit.

Daily 8 to 11.10
Follows the 6-day week plan
for the 4th week.

Mr. Murphy A-5

221 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12.00
July 8th to July 21st inclusive.

Mr. Peat Auditorium

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting.

Considerable time will be devoted to discussion relative to the development of modern schools of design, while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12.00
July 7th to July 30th inclusive.

Miss Huper A-39
Mr. Gardiner A-14

234 This is an advanced unit for students with some knowledge of bookcraft to include simple casebinding, preparation of multi-section books, rebinding, advanced work in bookcraft to include the making of record albums and writing cases, etc. Students should bring to class books to be rebound. These might include pamphlets such as a museum publishes, Penguin books and similar paper-bound publications which are worthy of binding in a more durable manner.

Daily 8 to 11.10
Held during the 3rd 6-day week.

Mr. Tomkinson B-35

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mrs. Leith
Mr. Tokaryk Boys' Gym

237 This unit includes an advanced study of puppetry. Students will study puppetry as programme material. Specialized controls and their manipulation, staging and lighting, sets and stage properties will be included in this unit. Particular attention will be given to students' problems.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Merten A-2

240 In this unit more advanced weaving will be done on many types of looms. The looms will be of a type which may be easily used in a standard classroom. To enrol in this unit students should have previously taken Unit 140.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Blackwell B-7

241 This unit is for those who are familiar with the techniques of dressing a four-harness loom. Warping and setting up techniques will not be taught. The student will explore the possibilities of texture and design in weaving. Draw-downs will be taught.

Daily 8 to 11.10
July 23rd to August 7th.
Mr. Longstaff A-24

Daily 1 to 4.10
Miss Muff A-24

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Short C-9

245 A more advanced study will be offered of the techniques of linoleum cutting and printing.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Passano C-14

247 A more advanced study will be made of creative wood-carving. Students will carve with simple tools using

easily obtainable woods found in Ontario.

Daily 8 to 11.10
Held during the 3rd 6-day week.

Mr. Cox A-15

249 This is an advanced unit in experimental design. The work will include manipulative design in paper, montage, collage and mobile sculpture.

Daily 1 to 4.10
Held during the 3rd 6-day week.

Mr. Tacon A-11

250 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 8 to 11.10
Follows the 6-day week plan for
the 2nd, 3rd and 4th weeks.

Miss Huper A-39

APPROVED TIMETABLE

DATE	JULY 7 TO JULY 14 A.M.	P.M.	DATE	JULY 15 TO JULY 22 A.M.	P.M.
UNIT NO.			UNIT NO.		
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

DATE	JULY 23 TO JULY 30 A.M.	P.M.	DATE	JULY 31 TO AUGUST 7 A.M.	P.M.
UNIT NO.			UNIT NO.		
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

TIMETABLE OF LECTURES

UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED.

ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE OFFICE. LAST DATE TO MAKE SUCH CHANGES IS JULY 15TH. STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

WORKING AT YOUR PROGRAMME

These summer courses in art are characterized by their happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time the student finds that he is not progressing to his satisfaction it would be wise to talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a social committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit, rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will

be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at those summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING

With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from the Library, Room B-19, at hours to be announced later.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

(1) Short descriptions of new techniques learned, including the materials and tools involved;

(2) Suggestions for correlations of these techniques with other subject fields;

(3) A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed;

(4) An outline of the problems discussed by lecturers which are of importance to you;

(5) Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful.

NOON-HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12 to 12:45. Mr. Buckland will plan musical programmes. He solicits musical talent from the

students and others. Mr. Humphrey will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

OPEN-AIR SHAKESPEARE FESTIVAL

This outstanding annual event is always well attended by students at the art courses. "Much Ado About Nothing", "The Winter's Tale" and "As You Like It" are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art courses may be obtained from the office as soon as registration is complete.

CAFETERIA

The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10 a.m. to 3 p.m.

VOLUNTARY STUDY

The building will be open from 7:30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES

Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Several tools are difficult to obtain and students are requested to bring such items as needles and leather working tools. Every student is urged to bring a pair of scissors.

WHEN YOU FINISH A WORK UNIT

At the close of each unit of work you have a number of things to do:

(1) Each worker has a Progress Record Card which will be ob-

tained from Room B-9. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6) get your card from Mrs. Thompson between 8 and 9 o'clock and 1 and 2 o'clock. Mrs. Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside Room B-9. Write a short description of the work you have completed in the proper space on the record card.

(2) Take your card together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

(3) Leave your record card with the staff member.

(4) Take your notebook to your staff member and have him initial it.

EVALUATING THE SUMMER SESSION

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ORIENTATION BULLETIN

Summer Courses in Art

1952

ONTARIO

O R I E N T A T I O N B U L L E T I N

FOR THE USE OF THE PARTICIPANTS

OF THE SUMMER COURSE IN ART

TORONTO, 1952

Welcome

The Principal and Staff of the Summer Course in Art sponsored by the Ontario Department of Education once more take pleasure in welcoming both teachers and Community Programme workers to the 1952 session.

This year the usual wide choice of units of work is offered to students, while, as in the past, the "workshop" plan of administration will be followed. Several outstanding people have accepted for the first time appointments to the staff. The new staff members come not only from Ontario but also from other Canadian provinces and from England, Scotland, and the United States.

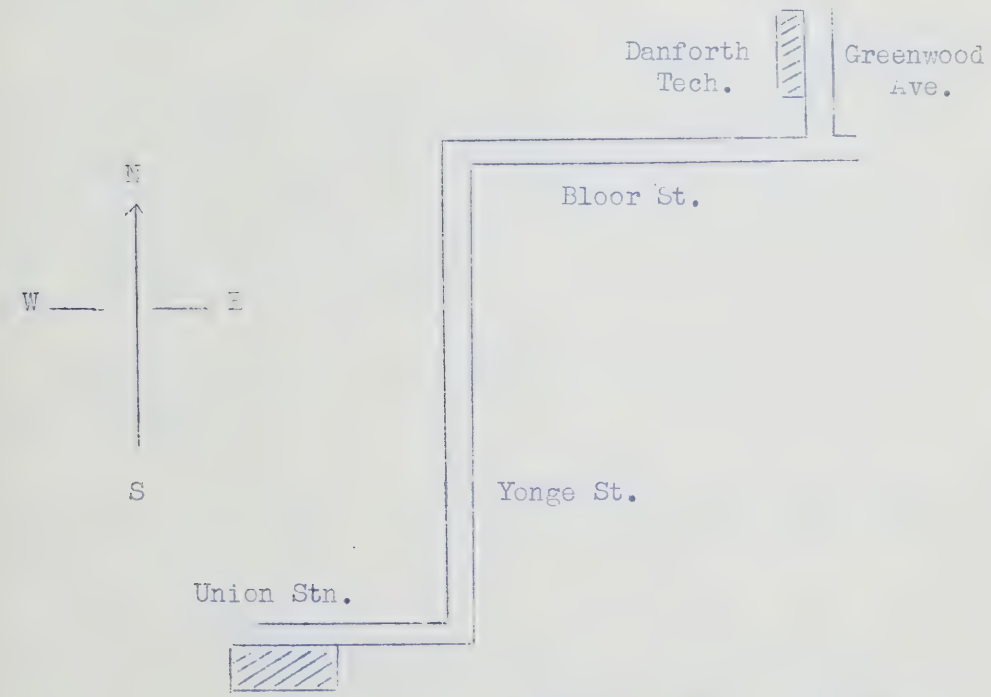
Once again, an enjoyable social programme has been planned, including evening outings, together with noon-hour moving picture shows, musical entertainments and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

Please bring this Bulletin with you to the summer session. A second copy will not be available.

WHAT TO DO JULY 7 AND 8

July 7
8 a.m. to 2 p.m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.



1) Upon arrival at the Danforth Technical School, go to the registration desk of the summer session (not the office of the Technical School). Signs will direct you to the right place.

(a) Pay the $10.00 course fee (Community Programmes Courses, $5.00)
(b) Pay the $4.00 supply fee;
(c) Obtain a Progress Record Card, taking care to secure a card of the correct colour (Elementary - white; Intermediate - yellow; Supervisor's and Specialist's - blue; Community Programmes - green);

(d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who accepts your money. (You will receive an official receipt on the first Day 6.)
(e) Secure a copy of Form A on which you will later write the work units you wish to take.

2) Read the Orientation Bulletin.

3) Plan your summer's work by:

(a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their classrooms.

4) When you have decided upon your programme go to the various rooms to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5) When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A.

6) Complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect more than about five units.

7) Fill out the heading of your Progress Record Card in block letters. Students in Holy Orders should give both Religious Community name and lay name. D.V.A. students should write their branch of service on their cards.

8) For your reference, copy your completed programme from Form A into page 29 of the Orientation Bulletin.

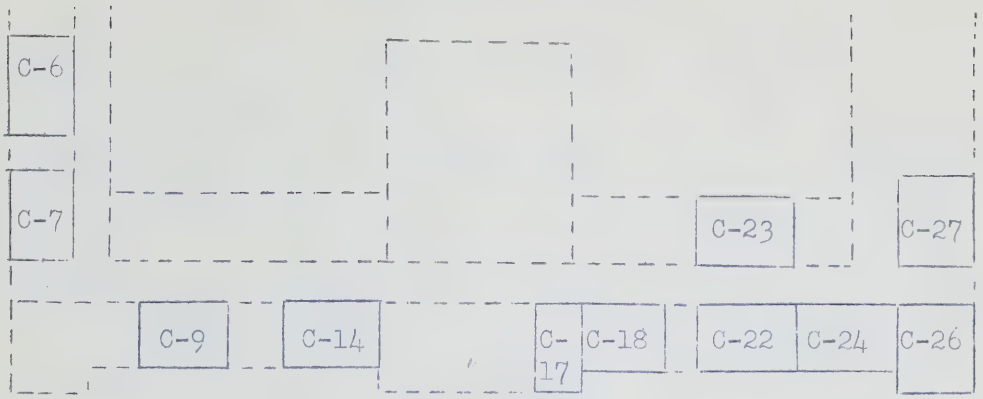
9) Hand to Mrs. Thompson, Room B-9:

(a) your Progress Record Card;
(b) Form A.

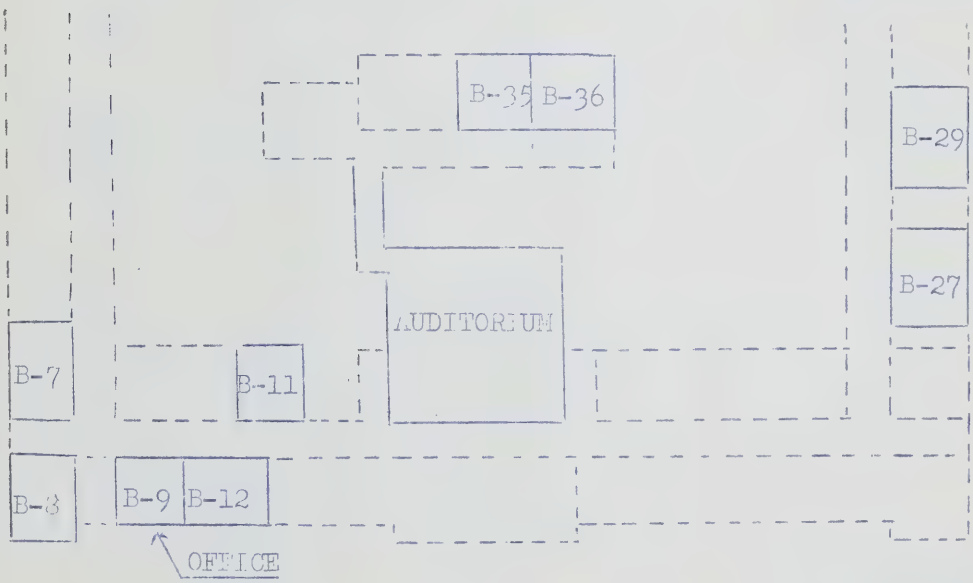
July 8
8 a.m. Go to the auditorium where you will be welcomed by the Principal and by officials of the Department of Education and where you will be introduced to the staff.

8.15 a.m. Class sessions will begin.

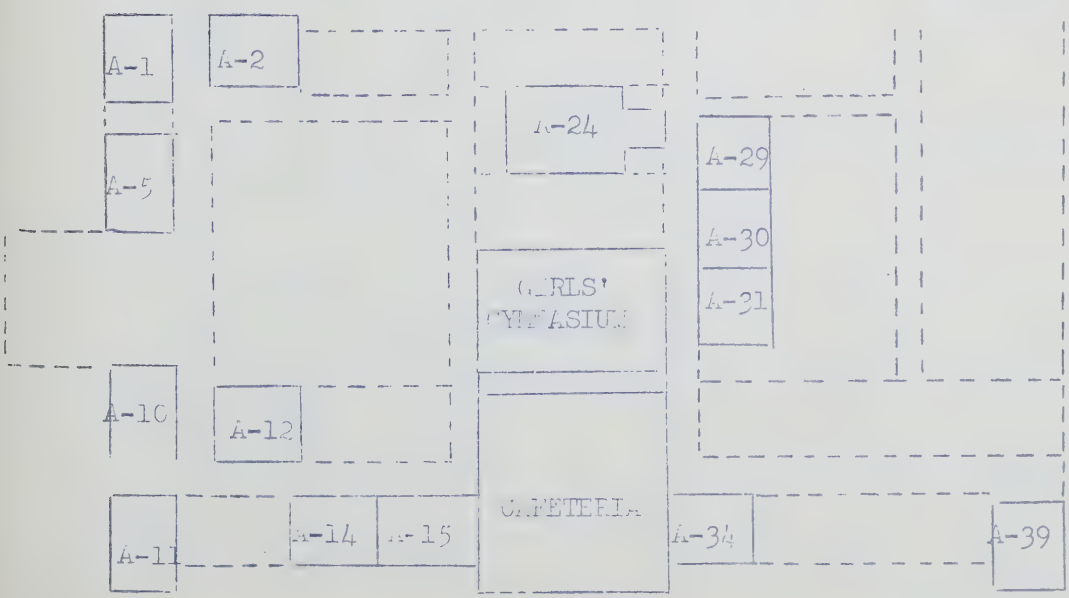
ROOM PLACEMENT
SUMMER COURSE IN ART



TOP FLOOR (C)



MAIN FLOOR (B)



GROUND FLOOR (A)

C.D. Gaitskell, M.A., D.Paed.....Principal
Director of Art, Ontario Department
of Education.

Louise Barette, E.B.A.M.....Counsellor
Art Teacher, Catholic School
Commission, Montreal. Canadian
Representative at the Seminar on Visual
Art Education sponsored by UNESCO at
Bristol, England.

Aba Bayefsky, C.G.A.S.....Instructor
Painter; Teacher, Northern Vocational
and Central Technical Night School,
Toronto.

[illegible], A., [illegible].....Counsellor
Principal Lecturer in Art, Jordanhill
Training College, Glasgow, Scotland.
Formerly, His Majesty's Inspector of
Schools (Art Specialist), Ministry of
Education. Scottish Representative at
the Seminar on Visual Art Education spon-
sored by UNESCO at Bristol, England.

George H. Buckland, B.A.....Counsellor
Supervisor of Art, Ottawa Public
Schools.

Louise Burkholder.....Counsellor
Kindergarten Directress, Dovercourt
Public School, Toronto.

Leo H. Concybeare, B. Sc.....Counsellor
Art Teacher, Prince Edward Public
School, Windsor.

E. B. Cox, B. A., B.S.C., O.S.A.....Instructor
Sculptor.

Scott A. Darrach, A.O.C.A.....Instructor
Director of Recreation, Ajax
Hostel, Ajax.

Eric M. Dodd, M.A.....Instructor
Crafts Specialist, Community
Programmes Branch, Ontario
Department of Education.

Percy M. Gardiner, M.A.....Lecturer
Art Instructor, Northern
Vocational School, Toronto.
Painter.

John A. Hall, O.S.A.....Instructor
Lecturer in Architecture, Special
Lecturer in Art and Archaeology,
University of Toronto. Painter.
Designer.

Garnet W. Humphrey, B.Sc.....Counsellor
Supervisor of Art, Windsor Public
Schools.

Marie Huper, B.F.A., M.A.....Lecturer
Assistant Professor of Art, Agnes
Scott College, Decatur, Georgia.

Jeanne Jones.....Special Staff Member
Office of the Director of Art,
Ontario Department of Education.

Constance M. LaCapria.....Counsellor
Supervisor of Art, Port
Colborne Public Schools.

Olga Leith.....Instructor
Teacher, First Avenue Public
School, Ottawa.

John D. Londerville, M. A.....Counsellor
Master, Peterborough Normal
School.

Henry S.A. Longstaff.....Instructor
Crafts Specialist, Community
Programmes Branch, Ontario
Department of Education.

Thomas M. Martin, B. A., B.Paed.....Counsellor
Assistant Supervisor of Art,
Toronto Board of Education.

George Morton.....Instructor
Assistant Advisor, Community
Programmes Branch, Ontario
Department of Education.
Formerly associated with the
B.B.C. and Minerva Puppets,
London, England.

Mary J. Muff.....Instructor
Crafts Specialist, Community
Programmes Branch, Ontario
Department of Education.

Frederick Minkler, B.A., D.Paed.....Lecturer
Inspector of Public Schools,
York No. 7.

Rowley W. Murphy, A.R.C.A., O.S.A.....Instructor
Instructor of Life Drawing, Costume
Figure Drawing, Composition,
Ontario College of Art, Toronto.
Painter. Designer.

Charles A. Mustard. M.B.E., B.A., B.Paed.....Lecturer
Master, Toronto Normal School.

June McCallum.....Counsellor
Special Class Teacher, Park
Public School, Toronto.

Lawrence A.C. Panton, R.C.A., O.S.A.....Counsellor
Principal, Ontario College
of Art, Toronto. Painter.

Armfield Passano, M.S.I.A.....Instructor
Lecturer and Designer. Formerly,
Central School of Arts and Crafts,
London, England.

Frederick K. Shaw, B.A.....Special Staff Member
Supervisor of Art, First
Township School Area, North York.

Robert Short, M.A.....Instructor
Teacher of Design, Lettering,
Crafts and General Art, Northern
Vocational School, Toronto.

Jessie Thompson.....Special Staff Member
Teacher, Central Public School,
Kirkland Lake.

John J. Tokaryk, B.A.....Instructor
Instructor in Art and Crafts
and Mathematics, Fisher Park
High School, Ottawa.

E. Geoffrey Tomkinson.....Instructor
Art Specialist, Lambton-Kingsway
Public School, Etobicoke.

John C. Wray.....Counsellor
Supervisor of Art, Leaside
Public Schools.

K.L. Young, B.A.....Lecturer
Assistant Director, Community
Programmes Branch, Ontario
Department of Education.

Notes Regarding the Work of the Staff Members

Counsellors

The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors

The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers

The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members

Mr. Londerville will have charge of the film programme at noon and act on the Social Committee.

Mr. Shaw will be in charge of supplies and will also act on the Social Committee. He will also take care of the library.

Mrs. Thompson will act as Receptionist and will be in charge of the Summer School Office. She will be pleased to help students solve problems which occur during the summer.

ADMINISTRATION

The administration of the summer course in art is planned somewhat according to an "Education Workshop". The Education Workshop is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the Education Workshop is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The Education Workshop is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes

they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

The "Six-Day Week" Plan

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a six-day week plan. Time during the summer is divided into four six-day blocks.

DAY NUMBER	1	2	3	4	5	6	
July	8	9	10	11	14	15	1st 6-day week
	16	17	18	21	22	23	2nd 6-day week
	24	25	28	29	30	31	3rd 6-day week
Aug.	1	4	5	6	7	8	4th 6-day week

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way a unit of work may be offered four times during the summer. The unit prescriptions on pages 17 to 28 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day week.

SELECTING A PERSONAL PROGRAMME

This section of the Bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished. The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these courses, it is felt each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weigh values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) It is compulsory for you to elect at least one picture-making unit and lecture Unit 121. The picture-making units are numbered from 100 to 106. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another.

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs,

their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

NOTE

YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 106), AND THE LECTURE UNIT 121.

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary course.

(b) Select a programme which includes both art and craft work.

(c) It is advisable for students in the second or third year to attend a unit dealing with design such as Unit 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificates, by taking one of them this year, you will lighten your lecture programme considerably in your third year.

(e) One of the following advanced picture-making units, 201, 202, 204, must be elected either in the second or third

year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE

YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must: (1) be familiar with many techniques; (2) be capable of using these techniques in relation to the common experiences of children; (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (4) enjoy a sensitivity in regard to design; (5) have a reasonable understanding of the philosophy and pedagogy underlying art education; (6) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the three summer sessions:

(a) must have successfully completed one of the following units: 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with crafts such as 234, 236, 240, 241, 242, 244, 247, or 248;

(e) should have selected a unit dealing with design such as Unit 250.

NOTE

STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

4. If you are a Community Programme worker

(a) select any units of work from 100 to 299 which will be of most benefit to you;

(b) attend one lecture on July 24th, Unit 121.

THE UNITS OF WORK

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grade I who have not attended kindergartens. The relationship of art to the general kindergarten and Grade I programme will receive attention. Emphasis will be placed upon picture-making

Daily 8 to 11.10
Follows the 6-day week plan
for the first 2 weeks.

Miss Burkholder C-18

101 A study will be made of activities and techniques suitable for pupils in Grades I, II and III. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Correlations between art and crafts and home, play, school and community activities will receive attention. Particular

emphasis will be given to picture-making. Demonstration with children's groups may be included.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Barette C-24

Daily 1 to 4.10
Follows the 6-day week plan
for the first 2 weeks.

Miss La Capria B-27

103 A study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of Grades I to XII. Particular emphasis will be given to picture-making in the middle and upper grades. Correlations between music, literature and art will be considered. No technical knowledge of music is required.

Daily 8 to 11.10
Follows the 6-day week plan.

Dr. Gaitskell
Mr. Coneybeare B-8

104 The theoretical discussion and the grade levels considered in this unit are similar to those to be found in Unit 103. This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of pupils in Grades I to XII. Various techniques in picture-making will be used including painting, paper applique and paper sculpture.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Black A-10

Daily 1 to 4.10
Follows the 6-day week plan.

Mr. Martin C-23

106 This unit is concerned with the art education of the slow learner. Discussions and practical work will be offered relative to children who are handicapped in the manner stated. The unit is offered for both teachers in general and those in auxiliary classes.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 2 weeks.

Miss McCallum A-12

121 This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the rôle of the teacher of art as an educator and as a leader in the community. This unit is prerequisite for all students who wish to receive an Elementary Certificate.

Daily 11.15 to 12.00
July 10th to July 23rd inclusive.

Mr. Mustard Auditorium

July 24th.

Mr. Young Auditorium

131 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Buckland A-34

134 Instruction will be offered in bookcraft and pen-lettering, for middle and upper grades. A study of

pattern as it is related to book production will be considered, while such objects as booklets, loose-leaf folios and pamphlet storage cases will be made.

Daily 8 to 11.10
Follows the 6-day week plan for the 1st, 2nd and 4th weeks.

Mr. Tomkinson B-35

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10
Follows the 6-day week plan.

Mr. Dodd C-22

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1 to 4.10
Follows the 6-day week plan for the 1st, 2nd and 4th weeks.

Mrs. Leith
Mr. Tokaryk A-26

137 This unit will include a study of puppets, marionettes, shadow puppets, push puppets and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types

of puppets and marionettes will be made which will be suitable for children in all grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 3 weeks.

Mr. Humphrey
Mr. Coneybeare B-12

138 The work to be explored will include elementary model-making of houses and interiors; papier-mâché work such as mask-making, and paper sculpture. The work will be suitable for pupils in Grades IV to X.

Daily 1 to 4.10
Follows the 6-day week plan.

Mr. Wray A-29

140 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern and texture in textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Humphrey
Mr. Coneybeare B-7

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 1 to 4.10
Follows the 6-day week plan
for the 1st & 2nd weeks.

Mr. Short C-9

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks, papers and textiles to discover possibilities of the media. Printing will be done largely on textile.

Daily 1 to 4.10
Follows the 6-day week plan for
the 1st, 2nd and 4th weeks.

Mr. Passano C-14

147 An elementary study will be made of creative wood-carving. Students will learn how to use simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 2 weeks.

Mr. Cox A-15

148 This unit offers an elementary study of jewellery and the making of small objects in silver.

Daily 1 to 4.10
Follows the 6-day week plan
for the 2nd & 3rd weeks.

Mr. Darrach A-1

161 This is a unit dealing with drama for schools and community programmes. The unit will emphasize stage and costume design, but lectures and practical work will be given in lighting, make-up, acting and directing, as applied to the production of school plays.

Those participating in this unit will present a one-act play in the auditorium for the benefit of other students enrolled in the summer courses. Those intending to elect this unit should bring a white sheet, old jewellery, bright scarves, etc.

Daily 1 to 4.10
July 16th to July 31st inclusive.
Mr. Londerville A-11

MORE ADVANCED UNITS

201 Students will explore elements of design. The media used will include pencil, chalk, ink, poster-colour and oil paint in subjects selected from still-life, landscape and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 8th to July 23rd inclusive.
Mr. Hall C-27

Daily 8 to 11.10
July 24th to August 8th inclusive.
Mr. Gardiner A-14

Daily 1 to 4.10
July 8th to July 23rd inclusive.
Mr. Bayefsky C-26

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.

Daily 8 to 11.10
July 24th to August 8th inclusive.
Mr. Bayefsky C-26

Daily 1 to 4.10
July 24th to August 8th inclusive.
Mr. Hall C-27

203 This will include an advanced study of drawing from the living costume model. Media will include conté

crayon, pencil, and fountain pen and ink as a medium for line drawing. Units of nine days may be arranged privately with the Instructor.

Daily 8 to 11.10
Follows the 6-day week plan
for the first 3 weeks.

Mr. Murphy A-5

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 11.10
Follows the 6-day week plan
for the 4th week.

Mr. Murphy A-5

221 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts. Discussion will be held regarding the work of the teacher as a leader in the community. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12.00
July 10 to July 23 inclusive.

Dr. Minkler C-7

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design

and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design, while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12.00
July 8 to July 31 inclusive.

Miss Huper — B-29
Mr. Gardiner — C-6

234 This is an advanced unit for students with some knowledge of bookcraft to include simple casebinding, preparation of multi-section books, rebinding, advanced work in bookcraft to include the making of record albums and writing cases, etc. Students should bring to class books to be rebound. These might include pamphlets such as a museum publishes, Penguin books, and similar paper-bound publications which are worthy of binding in a more durable manner.

Daily 8 to 11.10
Follows the 6-day week plan
for the 3rd week.

Mr. Tomkinson — B-35

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1 to 4.10
Follows the 6-day week plan
for the 3rd week.

Mrs. Leith
Mr. Tokaryk — A-26

237(a) This is a unit dealing with basic puppetry. Demonstrations of manipulation will be given. Practical work will include head modelling and casting, papier-mâché modelling, construction of wooden marionettes,

the making of bodies, joints, hands and feet for the marionette, painting, wigging and costuming. A study of controls and stringing will be made and students will be expected to learn simple manipulation. The making of glove puppets is optional.

Daily 1 to 4.10
Follows the 6-day week plan
for the first 2 weeks.

Mr. Merten A-2

237(b) This unit is more advanced than 237(a). Students will study puppetry as programme material. Specialized controls and their manipulation, staging and lighting, sets and stage properties will be included in this unit. Particular attention will be given to students' problems.

Daily 1 to 4.10
Follows the 6-day week plan
for the 3rd week.

Mr. Merten A-2

240 In this unit more advanced weaving will be done on many types of looms. The looms will be of a type which may be easily used in a standard classroom. To enrol in this unit students should have previously taken Unit 140.

Daily 8 to 11.10
Follows the 6-day week plan.

Mr. Humphrey B-7

241 This unit of work is given especially for community programme workers. There will be instruction in the basic techniques of operating a four-harness, six-pedal hand loom. The use of the loom as an instrument of design will be discussed. The work will include pattern reading and drafting, warping and setting the loom and weaving. Types of weaving offered will be plain, twill, novelty, linen and colonial overshot.

Daily 8 to 11.10
Follows the 6-day week plan.

Miss Muff
Mr. Longstaff A-24

242 This will be similar to Unit 241 but shorter with fewer types of weaving. The work will include some reading and drafting. The types of weaving will be plain and twill.

Daily 1 to 4.10
Follows the 6-day week plan.

Miss Muff
Mr. Longstaff A-24

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 1 to 4.10
Follows the 6-day week plan
for the 3rd week.

Mr. Short C-9

245 A more advanced study will be offered of the techniques of linoleum cutting and printing.

Daily 1 to 4.10
Follows the 6-day week plan
for the 3rd week.

Mr. Passano C-14

247 A more advanced study will be made of creative woodcarving. Students will carve with simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the 6-day week plan
for the 3rd week.

Mr. Cox A-15

248 This unit offers a more advanced study of jewellery and the making of small objects in silver.

Daily 1 to 4.10
Follows the 6-day week plan
for the 4th week.

Mr. Darrach A-1

250(a) This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 8 to 11.10
July 8th to July 23rd inclusive.

Mr. Panton B-36

250(b) This unit is a condensed version of Unit 250(a).

Daily 1 to 4.10
Follows the 6-day week plan
for the last 3 weeks.

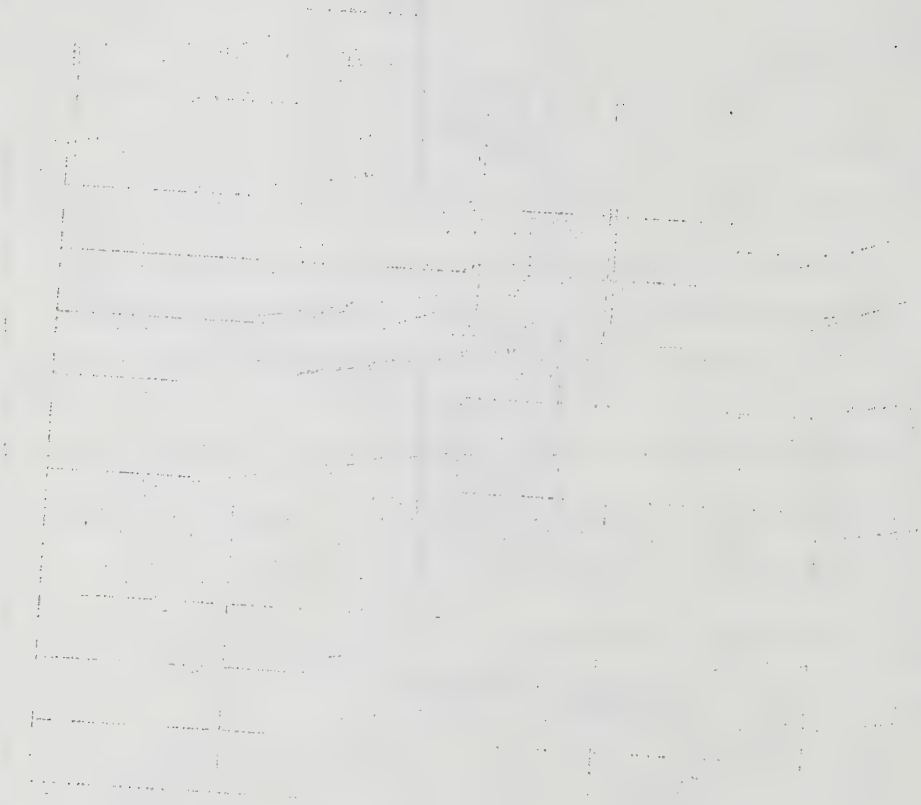
Miss Huper A-39

APPROVED TIMETABLE					
DATE	JULY 8 TO JULY 15		DATE	JULY 16 TO JULY 23	
UNIT NO.	A.M.	P.M.	UNIT NO.	A.M.	P.M.
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		
DATE	JULY 24 to JULY 31		DATE	AUGUST 1 TO AUGUST 8	
UNIT NO.	A.M.	P.M.	UNIT NO.	A.M.	P.M.
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

TIMETABLE OF LECTURES

UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED. ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE RECEPTIONIST. LAST DATE TO MAKE SUCH CHANGES IS JULY 16TH. STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.



WORKING AT YOUR PROGRAMME

These summer courses in art are characterized by their happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time the student finds that he is not progressing to his satisfaction it would be wise to talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a social committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets

to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being

sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING

With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably

no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from the office at hours to be announced later.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1) Short descriptions of new techniques learned, including the materials and tools involved;

2) Suggestions for correlations of these techniques with their subject fields;

3) A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed;

4) An outline of the problems discussed by lecturers which are of importance to you;

5) Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful.

NOON HOUR ACTIVITIES — Activities of various kinds are arranged for the noon hours, 12 to 12:45. Mr. Darrach will plan musical programmes. He solicits musical talent from the students and others. Mr. Londerville will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

OPEN-AIR SHAKESPEARE FESTIVAL — This outstanding annual event is always well attended by students at the art courses. "Julius Caesar", "The Winter's Tale" and "The Merchant of Venice" are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art courses may be obtained from the office as soon as registration is complete.

CAFETERIA — Under new management this year, the cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10 a.m. to 3 p.m.

VOLUNTARY STUDY — The building will be open from 7:30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES — Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Several tools are difficult to

obtain and students are requested to bring such items as needles and leather working tools. Every student is urged to bring a pair of scissors.

WHEN YOU FINISH A WORK UNIT . . .

At the close of each unit of work you have a number of things to do:

1) Each worker has a Progress Record Card which will be obtained from Mrs. Thompson, Room B-9. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6) get your card from Mrs. Thompson between 8 and 9 o'clock. Mrs. Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside Room B-9. Write a short description of the work you have completed in the proper space on the record card.

2) Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3) Leave your record card with the staff member.

4) Take your notebook to your staff member and have him initial it.

EVALUATING THE SUMMER SESSION

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ORIENTATION BULLETIN

Summer Courses in Art and Crafts 1951

ONTARIO
DEPARTMENT OF EDUCATION

Orientation Bulletin

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART AND CRAFTS

TORONTO, 1951

Welcome

The Principal and Staff of the Summer Courses in Art and Crafts sponsored by the Ontario Department of Education once more take pleasure in welcoming both teachers and Community Programme workers to the 1951 session.

This year the usual wide choice of units of work is offered to students, while, as in the past, the "workshop" plan of administration will be followed.

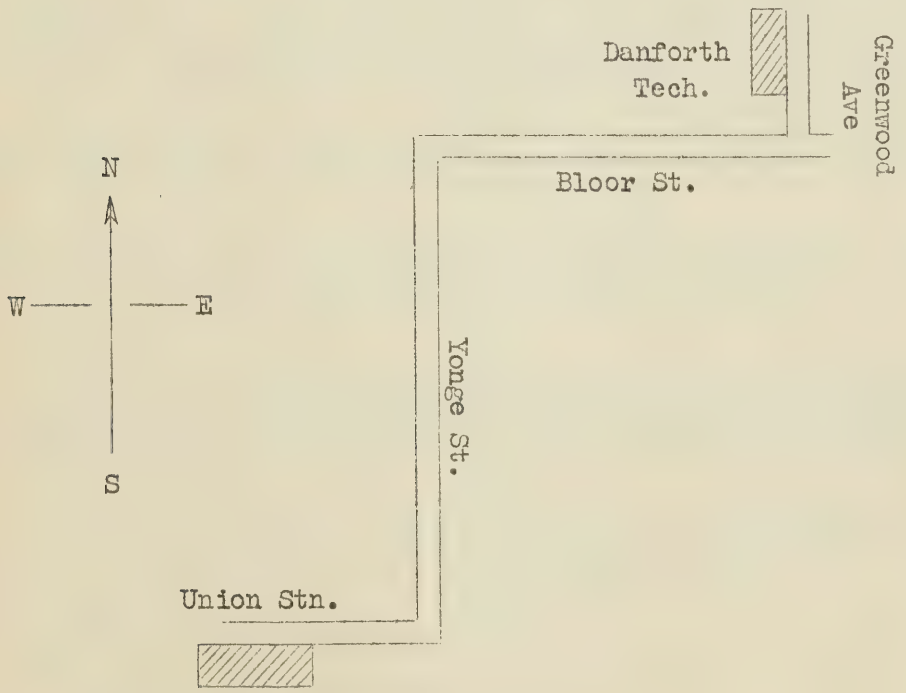
Once again, an enjoyable social programme has been planned including evening outings, together with noon-hour moving-picture shows, musical entertainments and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

Please bring this bulletin with you to the summer session. A second copy will not be available.

What to Do
July 4 and 5

July 4
8 a.m. to 2 p.m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.



1. Upon arrival at the Danforth Technical School, go to the registration desk of the summer session (not the office of the Technical School). Signs will direct you to the right place.

   (a) Pay the $10.00 course fee, (Refresher Courses and Community Programme Courses, $5.00).
   (b) Pay the $2.00 supply fee.
   (c) Obtain a Progress Record Card, taking care to secure a card of the correct colour, (Elementary - white; Intermediate - yellow; Supervisor's and Specialist's - blue; Refresher - red; Community Programmes - green).
   (d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member

who accepts your money. (You will receive an official receipt on the first Day 6.)

(e) Secure a copy of Form A on which you will later write the work units you wish to take.

2. Read the "Orientation Bulletin".

3. Plan your summer's work by:

(a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you on the top floor (C).

4. When you have decided upon your programme go to the top floor to speak to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A.

6. Complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect more than about five units.

7. Fill out the heading of your Progress Record Card <u>in block letters</u>. Students in Holy Orders should give both Religious Community name and lay name. D.V.A. students should write their branch of service on their cards.

8. For your reference, copy your completed programme from Form A into page 27 of the "Orientation Bulletin".

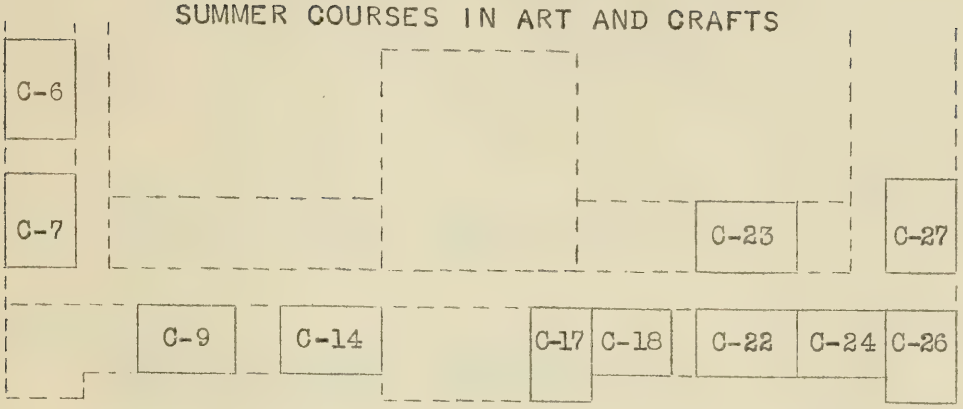
9. Hand to Mrs. Thompson, Room B-9:

(a) your Progress Record Card;
(b) Form A.

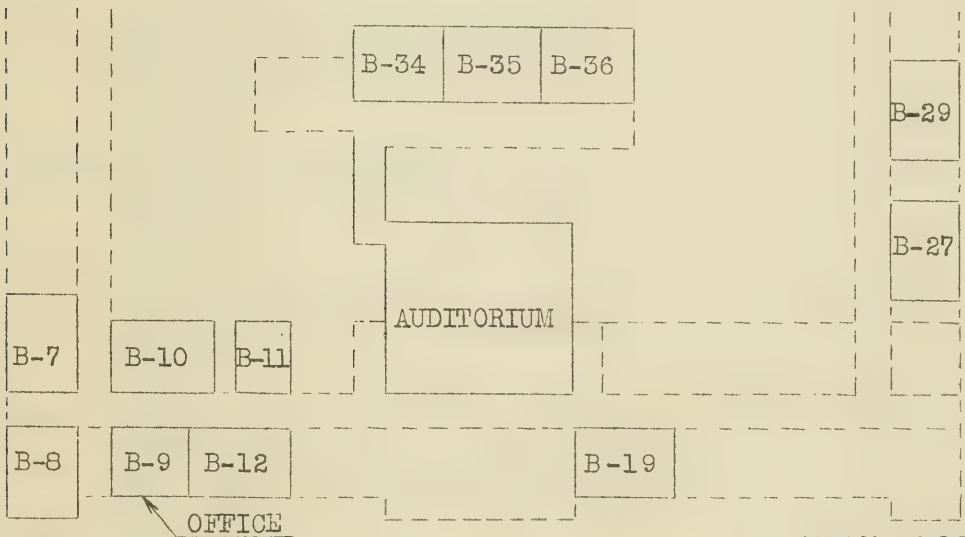
July 5 <u>8 a.m.</u>	Go to the auditorium where you will be welcomed by the Principal and by officials of the Department of Education and where you will be introduced to the staff.
<u>8.15 a.m.</u>	Class sessions will begin.

ROOM PLACEMENT

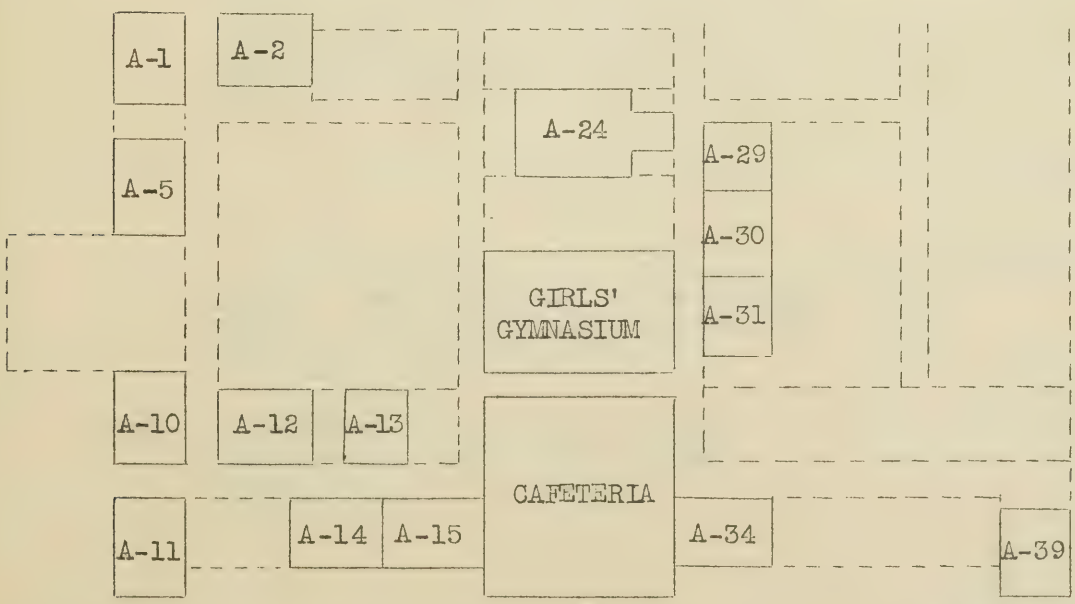
SUMMER COURSES IN ART AND CRAFTS



TOP FLOOR (C)



MAIN FLOOR (B)



GROUND FLOOR (A)

The Staff

L.A.C. Panton, R.C.A., O.S.A. ..... Principal
Principal, Ontario College of Art, Toronto.

Betty Bannigan ..... Instructor
Weaving Instructor, Community Programmes Branch, Ontario Department of Education.

Mabel A. Bertran ..... Special Staff Member
Teacher, Glen Avon Public School, First Township School Area of North York.

Raymond C. Blackwell, B.S.E. ..... Counsellor
Art Teacher, Marlborough School, Windsor.

George H. Buckland, B.A. ..... Counsellor
Supervisor of Art, Ottawa Public Schools.

Irene Collins, B.A. ..... Counsellor
Formerly Art Teacher, Opotiki District High School, New Zealand. Painter.

Tillie Cowan ..... Counsellor
Director of Children's Art Activities for the Port Credit Recreation Association. Formerly Vice-Principal, Educational Department, Art Gallery, Toronto.

E.B. Cox, B.A., S.S.C., O.S.A. ..... Instructor
Sculptor.

Scott A. Darrach, A.O.C.A. ..... Instructor
Director of Recreation, New Edinburgh, Ottawa. City Craft Organizer, Ottawa Recreation Commission.

Howard C. Dierlam, B.A. ..... Counsellor
Supervisor of Art, Toronto Board of Education.

P.M. Gardiner, M.A. ..... Lecturer
Art Instructor, Northern Vocational School, Toronto.

Gertrude Grant, M.A. ..... Counsellor
Staff Assistant, Office of Director of Art, New York City Board of Education.

John A. Hall, O.S.A. ..... Instructor
Lecturer in architecture and special lecturer in Art and Archaeology at the University of Toronto. Painter, designer and illustrator of books.

Garnet W. Humphrey, B.Sc. ..... Counsellor
Supervisor of Art, Windsor Public Schools.

Marie Huper, B.F.A., M.A. ..... Lecturer
Instructor, Department of Fine Arts, University of Tennessee, Knoxville.

Charles D. Jolliffe, B.A. ..... Counsellor
Teacher of Art and Crafts and English, Pickering and District High School.

William Kusturin ..... Instructor
Art Teacher, McGarry Public School, Virginiatown.

Constance M. LaCapria ..... Counsellor
Supervisor of Art, Port Colborne Public Schools.

Ethel M. Leacock ..... Instructor
Art Teacher in charge of Pottery Department in Ottawa Intermediate Schools and Fisher Park High School.

Olga Leith ..... Instructor
Public School Teacher, Ottawa.

Henry S.A. Longstaff ..... Instructor
Assistant Representative (Crafts), Community Programmes Branch, Ontario Department of Education.

Thomas M. Martin, B.A., B.Paed. ..... Counsellor
Assistant Supervisor of Art, Toronto Board of Education.

George Merten ..... Instructor
Representative (Puppetry),
Community Programmes Branch,
Ontario Department of Education.

Rowley W. Murphy, A.R.C.A., O.S.A. ..... Instructor
Instructor in Life Drawing,
Composition and Illustration at
the Ontario College of Art, Toronto.
Painter and Designer.

Earla M. MacVannel, B.A. ..... Counsellor
Art Teacher, Etobicoke
Collegiate Institute, Toronto.

Duncan MacRae, B.A. ..... Special Staff Member
Instructor in Crafts,
Normal School, Ottawa.

Margaret McCormack ..... Counsellor
Assistant Teacher, Essex School
Art Unit, Toronto.

Jack Nichols, O.S.A. ..... Instructor
Instructor, Ontario College
of Art, Toronto.

Clifford C. Pitt, M.A., B.Paed. ..... Lecturer
Associate Professor of
Education, University of Toronto.

Mada Primavesi ..... Counsellor
Art Instructor, Royal Ontario
Museum and Art Gallery, Toronto.

Lillian G. Rosebrugh ..... Counsellor
Kindergarten Director, Essex
Street Public School, Toronto.

Frederick K. Shaw, B.A. ..... Special Staff Member
Supervisor of Art, First
Township School Area of
North York.

Robert Short, M.A. ..... Instructor
Teacher of Design, Art History
and General Art, Northern
Vocational School, Toronto.

P.H. Tacon, M.A., B.Paed. ..... Counsellor
Instructor of Art, Ontario College of Education, University of Toronto.

Jessie Thompson ..... Special Staff Member
Formerly Public School Teacher, Kirkland Lake Staff.

J.J. Tokaryk, B.A. ..... Instructor
Instructor in Art and Crafts and Mathematics, Fisher Park High School, Ottawa.

Geoffrey Tomkinson ..... Instructor
Art Specialist, Lambton-Kingsway Public School, Etobicoke.

John C. Wray ..... Counsellor
Supervisor of Art, Leaside Public Schools.

K.L. Young, B.A. ..... Lecturer
Assistant Director, Community Programmes Branch, Ontario Department of Education.

John D. Londerville, M.A. ..... Special Staff Member
Master at the Peterborough Normal School.

Notes Regarding the Work of the Staff Members

Counsellors

The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors

The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers

The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members

Mrs. Thompson will act as Receptionist and will be in charge of the Summer School Office. She will be pleased to help students solve problems which occur during the summer.

Miss Bertran will act as Librarian and as a member of the Social Committee in charge of the co-curriculum. She will also assist Mrs. Thompson in the office.

Mr. Shaw will be in charge of supplies and will also act on the Social Committee. He will also be in charge of the film programme at noon.

Mr. MacRae will offer help to students whenever the need arises. As a "roving instructor" he will not offer special units of work.

Administration

The administration of the summer courses in art and crafts is planned somewhat according to an "Education Workshop". The Education Workshop is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the Education Workshop is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The Education Workshop is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

THE "SIX-DAY WEEK" PLAN

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a six-day week plan. Time during the summer is divided into four six-day blocks.

DAY NUMBER 1	2	3	4	5	6	
July 5	6	9	10	11	12	1st 6-day week
13	16	17	18	19	20	2nd 6-day week
23	24	25	26	27	30	3rd 6-day week
31	Aug. 1	2	3	6	7	4th 6-day week

Staff members, whose units of work follow this timetable, open their classes on each Day 1 and close them on each Day 6. In this way a unit of work may be offered four times during the summer. The unit prescriptions on pages 16 to 26 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the six-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the six-day week.

Selecting a Personal Programme

This section of the bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished. The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these courses, it is felt each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weight values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

   (a) It is compulsory for you to elect at least one picture-making unit. The picture-making units are numbered from 100 to 105. If you select more than one picture-making unit, make sure that the units in question are not repetitions of one another.

   (b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

   (c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and hence would improve the general learning situation in your school.

   (d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

   (e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their

leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

NOTE: YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. ONE PICTURE-MAKING UNIT IS OBLIGATORY (UNITS 100 TO 105).

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary course.

(b) Select a programme which includes both art and craft work.

(c) It is advisable for students in the second or third year to attend a unit dealing with design such as 143, 149, 243, 249 or 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units, 221 or 222. Since both these units are required for the most advanced certificates, by taking one of them this year, you will lighten your lecture programme considerably in your third year.

(e) One of the following advanced picture-making units, 201, 202, 204, must be elected either in the second or third year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must: (1) be familiar with many techniques; (2) be capable of using these techniques in relation to the common experiences of children; (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (4) enjoy a sensitivity in regard to design; (5) have a reasonable understanding of the philosophy and pedagogy underlying art education; (6) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the three summer sessions:

(a) must have successfully completed one of the following units: 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 222;

(d) should have selected a unit dealing with crafts such as 234, 236, 240, 241, 242, 243, 244, 247, or 248;

(e) should have selected a unit dealing with design such as 143, 149, 243, 249 or 250.

NOTE: STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

4. If you are working in a Refresher Course

Select any of the units of work from 100 to 299 which will be of most benefit to you.

5. If you are a Community Programme worker

(a) select any units of work from 100 to 299 which will be of most benefit to you;

(b) attend two lectures on July 23rd and July 24th, Unit 221.

The Units of Work

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

EXPLORATORY UNITS

100 A study will be made of art activities and techniques suitable for pupils in kindergartens and those in Grade I who have not attended kindergartens. The relationship of art to the general kindergarten and Grade I programme will receive attention. Emphasis will be placed upon picture-making.

Daily 8 to 11.10
Follows the six-day week plan
for the first two weeks.

Miss Rosebrugh C-18

101 A study will be made of activities and techniques suitable for pupils in kindergartens and Grades I, II and III. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Correlations between art and crafts and home, play, school and community activities will receive attention. Particular emphasis will be given to picture-making. Demonstration with children's groups may be included.

Daily 8 to 11.10
Follows the six-day week plan
for the last two weeks.

Miss LaCapria C-18

Daily 1 to 4.10
Follows the six-day week plan.

Miss Cowan B-36

102 A study will be made of activities and techniques suitable for pupils in Grades I to VI, inclusive. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression in the first six grades will be held. Correlations between art and crafts and home, play, school and community activities will receive attention. Particular emphasis will be given to picture-making.

Daily 1 to 4.10
Follows the six-day week plan.
Miss Primavesi A-12

103 A study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of Grades I to XII. Particular emphasis will be given to picture-making in the middle and upper grades. Correlations between music, literature and art will be considered. No technical knowledge of music is required.

Daily 8 to 11.10
Follows the six-day week plan.
Miss McCormack B-8

104 The theoretical discussion and the grade levels considered in this unit are similar to those to be found in Unit 103. This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of pupils in Grades I to XII. Various techniques in picture-making will be used including painting, paper appliqué and paper sculpture.

Daily 8 to 11.10
Follows the six-day week plan.
Mr. Martin C-23
Daily 1 to 4.10
Follows the six-day week plan.
Mrs. Grant A-10

105 A study will be made of a number of art and crafts which are suitable for pupils enrolled in Grades IV to X. Particular emphasis will be given to the work of pupils in Grades VII to X. Activities will include picture-making in two and three dimensions, finger painting and simple modelling.

Daily 1 to 4.10
Follows the six-day week plan
for the first three weeks.

Mr. Dierlam B-10

131 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10
Follows the six-day week plan.

Mr. Buckland A-34

134 Instruction will be offered in bookcraft and pen-lettering, for middle and upper grades. A study of pattern as it is related to book production will be considered, while such objects as booklets, looseleaf folios and pamphlet storage cases will be made.

Daily 8 to 11.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.

Mr. Tomkinson B-35

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1 to 4.10
Follows the six-day week plan.

Miss Leacock C-22

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1 to 4.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.

Mrs. Leith
Mr. Tokaryk

A-26

137 This unit will include a study of puppets, marionettes, shadow puppets, push puppets and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.

Mr. Humphrey

B-12

138 The work to be explored will include elementary model-making of houses and interiors; papier-mâché work such as mask-making, and paper sculpture. The work will be suitable for pupils in Grades IV to X.

Daily 1 to 4.10
Follows the six-day week plan.

Mr. Wray

A-29

139 A study will be made of several activities for pupils in Grades I to VI. Activities will include modelling, the use of rolled paper and paper sculpture.

Daily 1 to 4.10
Follows the six-day week plan
for the fourth week.

Mr. Dierlam

C-24

140 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern and texture in textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 1 to 4.10
Follows the six-day week plan.
Mr. Blackwell B-7

143 The work explored will include pattern-making and the practical uses to which patterns may be put in classroom activities. All work will be in two dimensions and emphasis will be given to textile designing. Special attention will be given to a consideration of design motifs based upon life in Ontario. Design in everyday life will be considered when students take field trips to departmental stores where displays will be arranged. The work in this unit will be suitable for the higher grades of the elementary school, and for secondary school grades.

Daily 1 to 4.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.
Miss MacVannel B-34

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 8 to 11.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.
Mr. Short C-9

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks and papers to discover possibilities of the media.

Daily 8 to 11.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.
Miss Collins C-14

146 A study will be made of design techniques related to photography. These techniques will include the making of photograms, and the use of photomontage.

Daily 8 to 11.10
Follows the six-day week plan
for the 2nd and 3rd weeks.

Mr. Kusturin A-11 A-13

147 An elementary study will be made of creative woodcarving. Students will learn how to use simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the six-day week plan
for the first two weeks.

Mr. Cox A-15

148 This unit offers an elementary study of jewellery and the making of small objects in silver.

Daily 1 to 4.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.

Mr. Darrach A-1

149 This unit will deal with experimental design in two and three dimensions. Students will have an opportunity of experimenting with new and comparatively little known techniques including manipulative design with coloured paper, montage, collage and mobile sculpture.

Daily 1 to 4.10
Follows the six-day week plan
for the first three weeks.

Mr. Tacon A-39

161 This is a unit dealing with drama for schools and community programmes. The unit will emphasize stage and costume design, but lectures and practical work will be given in lighting, make-up, acting and directing, as applied to the production of school plays. Those participating in this unit will present a one-act play in the auditorium for the benefit of other students enrolled in the summer courses.

Daily 8 to 11.10
July 5 to July 20, inclusive.

Mr. Jolliffe A-14

MORE ADVANCED UNITS

201 Students will explore the properties of the elements of design. The media used will include pencil, chalk, ink, poster-colour and oil paint in subjects selected from still-life, landscape and figure. Field trips will be arranged at the discretion of the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 5 to July 20, inclusive.
Mr. Nichols C-26

Daily 1 to 4.10
July 5 to July 20, inclusive.
Mr. Hall C-27

Daily 8 to 11.10
July 23 to August 7, inclusive.
Mr. Gardiner A-14

202 A study will be made of the development of 20th century painting. The work will include brief lectures and practical experiments in painting for the purpose of investigating modern points of view, to the end that the student may discover an approach and method of his own.

Daily 8 to 11.10
July 23 to August 7, inclusive.
Mr. Hall C-27

Daily 1 to 4.10
July 23 to August 7, inclusive.
Mr. Nichols C-26

203 This will include an advanced study of drawing from the living costume model. Media will include conte crayon, pencil, and fountain pen and ink as a medium for line drawing. Units of 9 days may be arranged privately with the Instructor.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.
Mr. Murphy A-5

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 11.10
Follows the six-day week plan
for the fourth week.

Mr. Murphy A-5

221 This unit will include a study of some important areas of educational psychology. Such topics as the following may be discussed: individual differences, the principal theories of learning, transfer of training, reward and punishment, the evidence for socialized learning, democratic leadership, basic psychological needs, mental health and arts and crafts, social development, intellectual growth. Discussion will be held regarding the work of the teacher as a leader in the community. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12.00
July 9 to July 20, inclusive.

Mr. Pitt Auditorium

July 23 and July 24

Mr. Young Auditorium

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12.00
July 5 to July 30, inclusive.

Miss Huper B-29
Mr. Gardiner C-6

234 This is an advanced unit for students with some knowledge of bookcraft to include simple casebinding, preparation of multi-section books, rebinding; advanced work in bookcraft to include the making of record albums and writing cases, etc. Students should bring to class books to be rebound. These might include pamphlets such as a museum publishes, Penguin books, and similar paper-bound publications which are worthy of binding in a more durable manner.

Daily 8 to 11.10
Follows the six-day week plan
for the third week.

Mr. Tomkinson B-35

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1 to 4.10
Follows the six-day week plan
for the third week.

Mrs. Leith
Mr. Tokaryk A-26

237 An advanced study of puppetry will be offered. The making of marionettes as well as staging, lighting, costumes and manipulation in relation to the production of puppet plays will be considered.

Daily 1 to 4.10
Follows the six-day week plan
for the first three weeks.

Mr. Merten A-2

240 In this unit more advanced weaving will be done on many types of looms. The looms used will be of a type which may be easily used in a standard classroom. To enrol in this unit students should have previously taken Unit 140.

Daily 1 to 4.10
Follows the six-day week plan
for the fourth week.

Mr. Humphrey B-12

241 This unit of work is given especially for community programme workers. There will be instruction in the basic techniques of operating a four-harness, six-pedal hand loom. The use of the loom as an instrument of design will be discussed. The work will include pattern reading and drafting, warping and setting the loom and weaving. Types of weaving offered will be plain, twill, novelty, linen and colonial overshot.

Daily 8 to 11.10
July 5 to Aug. 7, or fractions of this time.

Miss Bannigan
Mr. Longstaff A-24

242 This will be similar to Unit 241 but shorter with fewer types of weaving. The work will include some reading and drafting. The types of weaving will be plain and twill.

Daily 1 to 4.10
Follows the six-day week plan.

Miss Bannigan
Mr. Longstaff A-24

243 The work explored will include an advanced study of pattern-making and the practical uses to which patterns may be put in classroom activities. All work will be in two-dimensions and emphasis will be given to textile designing. Advanced design in everyday life will also be considered.

Daily 1 to 4.10
Follows the six-day week plan for the third week.

Miss MacVannel B-34

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 8 to 11.10
Follows the six-day week plan for the third week.

Mr. Short C-9

245 A more advanced study will be offered of the techniques of linoleum cutting and printing. Multiple blocks will be used.

Daily 8 to 11.10
Follows the six-day week plan
for the third week.

Miss Collins C-14

247 A more advanced study will be made of creative wood-carving. Students will carve with simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the six-day week plan
for the last two weeks.

Mr. Cox A-15

248 This unit offers a more advanced study of jewellery and the making of small objects in silver.

Daily 1 to 4.10
Follows the six-day week plan
for the third week.

Mr. Darrach A-1

249 This is an advanced unit in experimental design. The work will include manipulative design in paper, montage, collage and mobile sculpture.

Daily 1 to 4.10
Follows the six-day week plan
for the fourth week.

Mr. Tacon A-39

250 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 8 to 11.10
Follows the six-day week plan
for the 3rd and 4th weeks.

Miss Huper B-27

APPROVED TIMETABLE

DATE	JULY 5 TO JULY 12	
UNIT NO.	A.M.	P.M.
STAFF MEMBER		
ROOM NO.		

DATE	JULY 13 TO JULY 20	
UNIT NO.	A.M.	P.M.
STAFF MEMBER		
ROOM NO.		

DATE	JULY 23 TO JULY 30	
UNIT NO.	A.M.	P.M.
STAFF MEMBER		
ROOM NO.		

DATE	JULY 31 TO AUGUST 7	
UNIT NO.	A.M.	P.M.
STAFF MEMBER		
ROOM NO.		

TIMETABLE OF LECTURES

UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED. ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE RECEPTIONIST. LAST DATE TO MAKE SUCH CHANGES IS JULY 13TH. STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

Working at Your Programme

These summer courses in art and crafts are characterized by their happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time the student finds that he is not progressing to his satisfaction it would be wise to talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a social committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities

as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING

With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from Miss Bertran, Room B-19.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved;

2. Suggestions for correlations of these techniques with other subject fields;

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed;

4. An outline of the problems discussed by lecturers which are of importance to you;

5. Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful.

NOON HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12 to 12:45. Mr. Darrach will plan musical programmes. He solicits musical talent from the students and others. Mr. Shaw will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

OPEN-AIR SHAKESPEARE FESTIVAL

This outstanding annual event is always well attended by students at the art courses. "The Merchant of Venice", "The Tempest" and "Much Ado About Nothing" are the plays to be offered this year by the Earle Grey Players. Tickets reserved especially for students attending these art and crafts courses may be obtained from Miss Bertran as soon as registration is complete.

CAFETERIA

The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10 a.m. to 3 p.m.

VOLUNTARY STUDY

The building will be open from 7:30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES

Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of any materials. Several tools are difficult to obtain and students are requested to bring such items as needles and leather working tools. Every student is urged to bring a pair of scissors.

When You Finish a Work Unit...

At the close of each unit of work you have a number of things to do:

1. Each worker has a Progress Record Card which will be obtained from Mrs. Thompson, Room B-9. These cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually Day 6) get your card from Mrs. Thompson between 8 and 9 o'clock. Mrs Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside Room B-9. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your notebook to your staff member and have him initial it.

Evaluating the Summer Session

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art and crafts courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ORIENTATION BULLETIN

Summer Courses in Art and Crafts 1950

ONTARIO
DEPARTMENT OF EDUCATION

Orientation Bulletin

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART AND CRAFTS

TORONTO, 1950.

Welcome

The Principal and Staff of the Summer Courses in Art and Crafts sponsored by the Ontario Department of Education welcome both teachers and workers in Community Programmes to the 1950 session.

The courses will be operated as in previous years upon the "workshop" plan. However, a slight change has been made with regard to the election of units of work. This year most students will be expected to elect from a wide choice at least one unit in which picture-making may be studied. Also, all students seeking an Elementary Certificate will be obliged to take part in a unit dealing with elementary pedagogy. The organization of the work offered in many of the units has been rearranged so that students may gain insight into some of the proposed changes in the school system of Ontario.

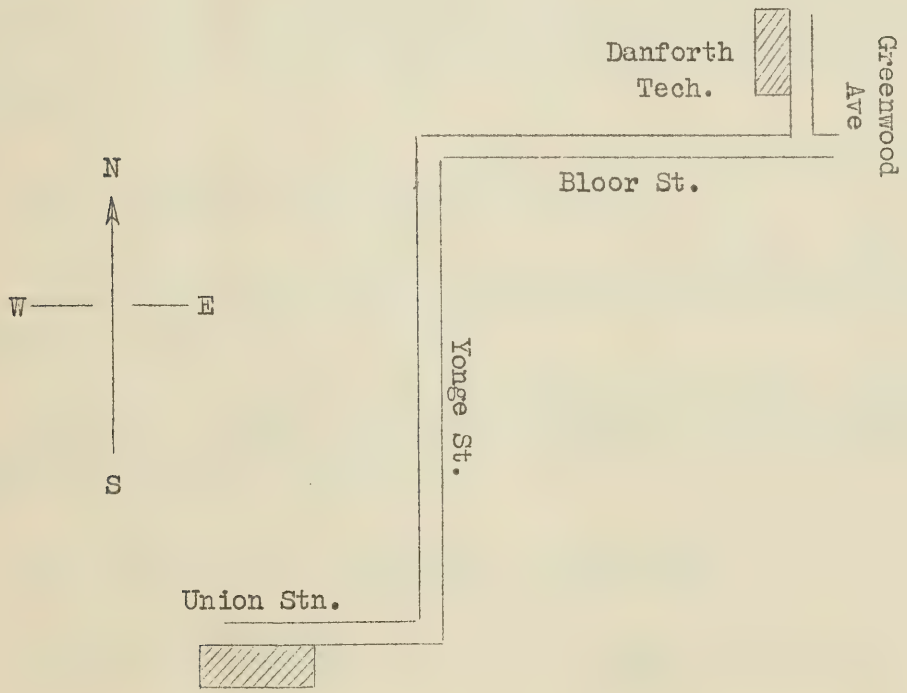
Once again, an enjoyable social programme has been planned including evening outings, together with noon-hour moving-picture shows, musical entertainments, and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

Please bring this bulletin with you to the summer session. A second copy will not be available.

What to Do
July 3 and 4

July 3
8 a.m. to 2 p.m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.



1. Upon arrival at the Danforth Technical School, go to the registration desk of the summer session (not the office of the Technical School). Signs will direct you to the right place.

   (a) Pay the $10.00 course fee, (Refresher Courses and Community Programmes Courses, $5.00).
   (b) Pay the $2.00 supply fee.
   (c) Obtain a Progress Record Card, taking care to secure a card of the correct colour, (Elementary - white; Intermediate - yellow; Supervisor's and Specialist's - blue; Refresher - red; Community Programmes - green).
   (d) See that your card has marked on it the fees you have paid and that it is initialled by the staff member who

accepts your money. (You will receive an official receipt on the first Day 6.)

(e) Secure a copy of Form A on which you will later write the work units you wish to take.

2. Read the "Orientation Bulletin".

3. Plan your summer's work by: (a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their rooms.

4. When you have decided upon your programme go to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the correct entry on Form A.

6. Complete Form A so that you have a full programme. Check to see that you have elected a picture-making unit and do not elect more than about five units.

7. Fill out the heading of your Progress Record Card in block letters. Students in Holy Orders should give both Religious Community name and lay name. D.V.A. students should write their branch of service on their cards.

8. For your reference, copy your completed programme from Form A into page 26 of the "Orientation Bulletin".

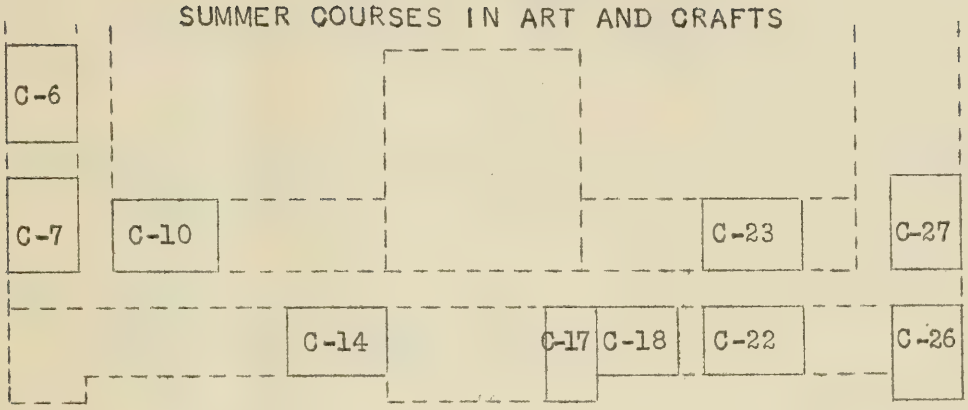
9. Hand to Mrs. Thompson, Room B-9: (a) your Progress Record Card,
(b) Form A.

July 4, 8 a.m. Go to the auditorium where you will be welcomed by officials of the Department of Education and introduced to the staff.

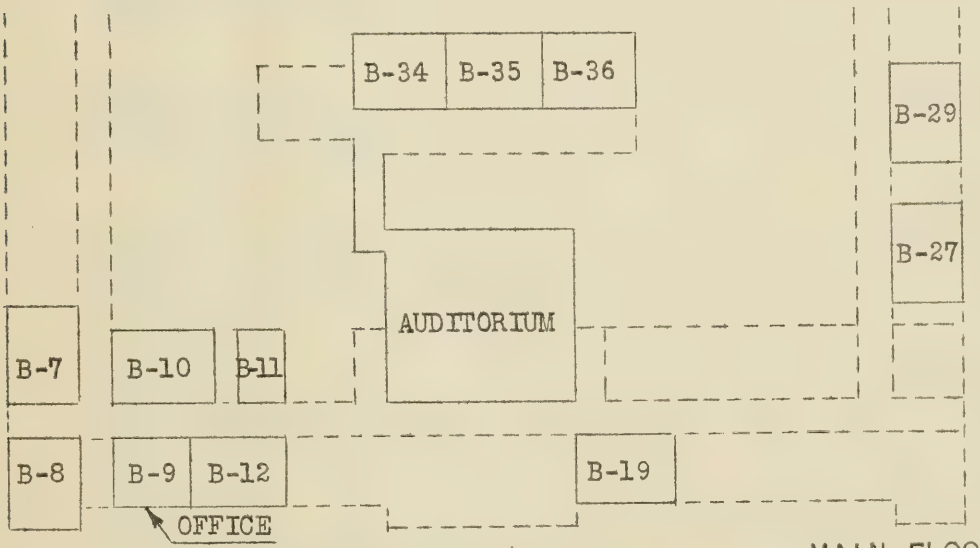
8.15 a.m. Class sessions will begin.

ROOM PLACEMENT

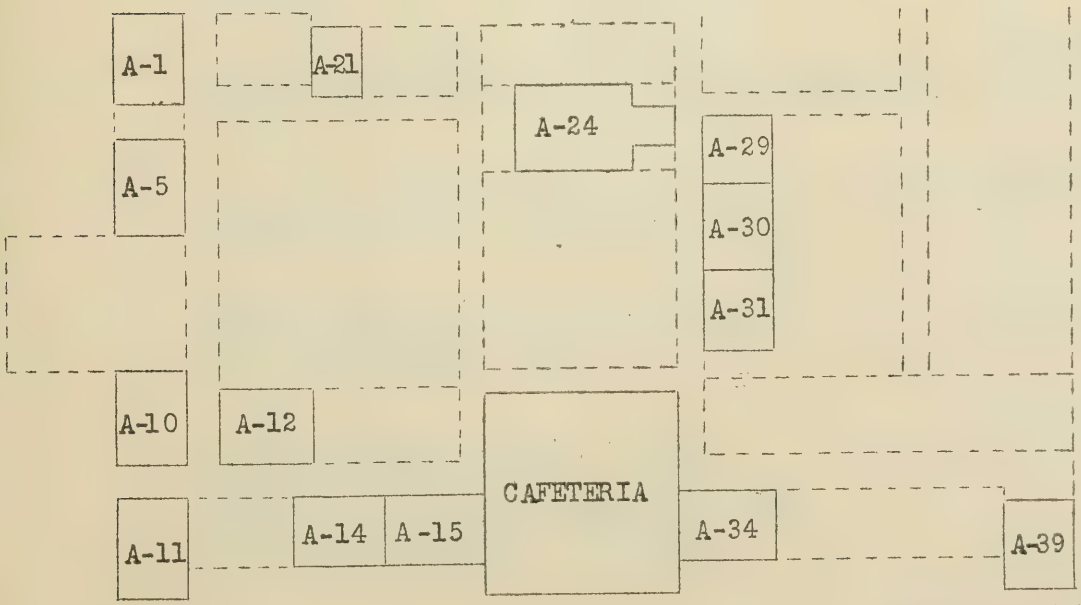
SUMMER COURSES IN ART AND CRAFTS



TOP FLOOR (C)



MAIN FLOOR (B)



GROUND FLOOR (A)

The Staff

C. D. Gaitskell, M.A., D.Paed. ..... Principal
Director of Art, Ontario Department of Education.

Mabel A. Bertran ..... Special Staff Member
Teacher, Spring Garden Avenue School, First Township School Area of North York.

Raymond C. Blackwell ..... Counsellor
Art Teacher, Marlborough School, Windsor.

Irene Collins, B.A. ..... Counsellor
Art Teacher, Opotiki District High School, New Zealand.

Tillie Cowan ..... Counsellor
Director of Children's Art Activities for the Port Credit Recreation Association.

E. B. Cox, B.A. ..... Instructor
Modern Languages Master, Upper Canada College, Toronto; Sculptor.

Lex Cullingham ..... Instructor
Weaving Instructor, Community Programmes, Ontario Department of Education.

Scott A. Darrach, A.O.C.A. ..... Instructor
Recreation Director, Area of New Edinburgh, Ottawa.

Howard C. Dierlam, B.A. ..... Counsellor
Supervisor of Art, Toronto Board of Education.

P. M. Gardiner, M.A. ..... Lecturer
Art Instructor, Northern Vocational School, Toronto.

John A. Hall, O.S.A. ..... Instructor
Lecturer in architecture, special lecturer in art and archaeology at the University of Toronto. Painter, designer and illustrator of books.

Melva L. Hammerl, M.A. ..... Counsellor
Supervising Teacher in Art,
Elementary Grades, Roosevelt School,
Detroit.

Charles Howitt, B.A., B.Paed. ..... Lecturer
Inspector of Public Schools, York 8.

Garnet W. Humphrey, B.S.E. ..... Counsellor
Supervisor of Art, Windsor Public
Schools.

Marie S. Huper, B.F.A., M.A. ..... Lecturer
Instructor, Department of Fine Arts,
University of Tennessee, Knoxville.

William Kusturin ..... Instructor
Teacher, Virginiatown Public School.

Ethel M. Leacock ..... Instructor
Teacher in charge of Pottery Depart-
ment, Ottawa Public Schools and
Fisher Park High School.

Thomas M. Martin, B.A., B.Paed. ..... Counsellor
Assistant Supervisor of Art, Toronto
Board of Education.

Murie Meisel, B.A. ..... Counsellor
Formerly Art Teacher, Los Conucos
School, Eastern Venezuela.

Frederick Minkler, B.A., D.Paed. ..... Lecturer
Inspector of Public Schools, York 7.
Lecturer, Ontario College of
Education, University of Toronto.

Mary Eileen Muff ..... Instructor
Weaving Instructor, Community Pro-
grammes, Ontario Department of
Education.

Rowley W. Murphy, A.R.C.A., O.S.A. ..... Instructor
Instructor in Life Drawing, Composition
and Illustration at the Ontario College
of Art, Toronto.

Margaret McCormack ..... Counsellor
Assistant Teacher, Essex School Art
Unit, Toronto.

Lawrence A.C. Panton, R.C.A., O.S.A. ..... Instructor
Director of Art, Northern Vocational
School, Toronto; painter.

Sister St. Paul, M.A., B.Paed. ..... Special Staff Member
Instructor in Art and Music,
Dean of Women, University of
Ottawa Normal School.

Mada Primavesi ..... Counsellor
Head Art Instructress at the
Royal Ontario Museum and Art
Instructress at the Toronto
Art Gallery.

Donald Rosser, B.A. ..... Instructor
Art Master, Ryerson Institute
of Technology, Toronto.

Marjorie G. Seavey ..... Special Staff Member
Instructor in Art, Normal
School, Hamilton.

Frederick K. Shaw, B.A. ..... Special Staff Member
Supervisor of Art, First
Township School Area of
North York.

Louis A. Shore, B.A., B.Paed. ..... Counsellor
Head Teacher, Essex School
Art Unit, Toronto.

Robert Short, M.A. ..... Instructor
Teacher of design, art history
and general art at Northern
Vocational School, Toronto.

Jeanne Sperger ..... Special Staff Member
Office of the Director of
Art, Ontario Department of
Education.

Carter B. Storr, M.A., Ph.D. ..... Lecturer
Principal, Elgin Public School,
Ottawa.

P. H. Tacon, M.A., B.Paed. ..... Counsellor
Instructor of Art, Ontario
College of Education, University
of Toronto.

George E. Tait, B.A., B.Paed. ..... Counsellor
Inspector of Public Schools,
Welland.

Jessie Thompson ..... Special Staff Member
Formerly Kirkland Lake
Public School Staff.

John J. Tokaryk, B.A. ..... Instructor
Art and Craft Instructor, Fisher
Park High School, Ottawa.

Olga Tokaryk ..... Instructor
Instructress in Leathercraft,
Ottawa Technical High School.

E. Geoffrey Tomkinson ..... Instructor
Art Specialist, Lambton
Kingsway School, Etobicoke.

John C. Wray ..... Counsellor
Supervisor of Art, Leaside Schools,
Ontario.

K. L. Young, B.A. ..... Lecturer
Assistant Director, Community
Programmes, Ontario Department
of Education.

Notes Regarding the Work of the Staff Members

Counsellors

The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors

The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers

The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members

Mrs. Thompson will act as Receptionist and will be in charge of the Summer School Office. She will be pleased to help students solve problems which occur during the summer.

Miss Bertran will act as Librarian and as a member of the Social Committee in charge of the co-curriculum. She will also assist Mrs. Thompson in the office.

Mr. Shaw will be in charge of supplies and will also act on the Social Committee.

Sister St. Paul and Miss Seavey will offer help to students whenever the need arises. As "roving instructors" they will not offer special units of work.

Administration

The administration of the summer courses in art and crafts is planned somewhat according to an "Education Workshop". The Education Workshop is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the Education Workshop is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten

The Education Workshop is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All students have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

THE "SIX-DAY WEEK" PLAN

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a "six-day week" plan. Time during the summer is divided into four six-day blocks.

DAY NUMBER 1	2	3	4	5	6	
July 4	5	6	7	10	11	1st 6-day week
12	13	14	17	18	19	2nd 6-day week
20	21	24	25	26	27	3rd 6-day week
28	31	Aug. 1	2	3	4	4th 6-day week

Staff members, whose units of work follow this timetable open their classes on each Day 1 and close them on each Day 6. In this way a unit of work may be offered four times during the summer. The unit prescriptions on pages 15 to 25 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the six-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the six-day week.

Selecting a Personal Programme

This section of the bulletin is to help students choose a personal programme during the summer. The first question which will occur is how much work should be accomplished. The amount of work done depends upon the individual student. Since those who are studying are adults and have gone to the trouble of enrolling in these courses, it is felt that each person will work to capacity. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weight values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) Elect at least one picture-making unit. The picture-making units are numbered from 101 to 105.

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and hence would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

(g) Elect Unit 121. Without this unit no student can obtain an Elementary Certificate.

NOTE: YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED.

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary course.

(b) Select a programme which includes both art and craft work.

(c) It is advisable for students in the second or third year to attend a unit dealing with design such as 149, 249 or 250.

(d) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units- 221 or 222. Since both these units are required for the most advanced certificates, by taking one of them this year, you will lighten your lecture programme considerably in your third year. Unit 122 may be taken in place of 222. The seminar, Unit 223, is highly recommended for advanced students.

(e) One of the following advanced picture-making units, 201, 202, 204, must be elected either in the second or third year if the student desires either the Specialist's or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, Units 100 to 199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. <u>If you are working toward a Specialist's or Supervisor's Certificate</u>

It is generally agreed that a teacher of art and craft work to be successful must: (1) be familiar with many techniques; (2) be capable of using these techniques in relation to the common experiences of children; (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (4) enjoy a sensitivity in regard to design; (5) have a reasonable understanding of the philosophy and pedagogy underlying art education; (6) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and

sensitivity to good design. Also a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

Candidates for the Supervisor's or Specialist's Certificates may select any unit of work offered from 100 to 299 and at some time during the three summer sessions:

(a) must have successfully completed one of the following units, 201, 202, 204;

(b) must have successfully completed Unit 221;

(c) must have successfully completed Unit 122 or 222;

(d) should have selected a unit dealing with crafts such as 234, 236, 240, 241, 242, 244, 247 or 248;

(e) should have selected a unit dealing with design such as 149, 249 or 250.

NOTE: STUDENTS WHO WISH TO OBTAIN CREDIT FOR WORK SUCCESSFULLY COMPLETED AT OTHER EDUCATIONAL INSTITUTIONS, SHOULD DISCUSS THE MATTER WITH THE PRINCIPAL AND BE PREPARED TO SHOW OFFICIAL DOCUMENTS OF THE WORK DONE.

4. If you are working in a Refresher Course

Select any of the units of work from 100 to 299 which will be of most benefit to you.

5. If you are a Community Programme worker

(a) select any units of work from 100 to 299 which will be of most benefit to you;

(b) attend Unit 121 on July 26th and 27th or Unit 221 on July 18th and 19th.

The Units of Work

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units number 200 to 299 are considered more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

EXPLORATORY UNITS

101 A study will be made of activities and techniques suitable for pupils in kindergartens and Grades I, II and III. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression at the lower age levels will be held. Correlations between art and crafts and home, play, school and community activities will receive attention. Particular emphasis will be given to picture-making.

Daily 8 to 11.10
Follows the six-day week plan.
Miss Hammerl A-12

Daily 1.35 to 4.35
Follows the six-day week plan.
Miss Cowan A-11

102 A study will be made of activities and techniques suitable for pupils in Grades I to VI inclusive. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of expression in the first six grades will be held. Correlations between art and crafts and home, play, school and community activities will receive attention. Particular emphasis will be given to picture-making.

Daily 8 to 11.10
Follows the six-day week plan.
Miss Primavesi A-10

103 A study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of Grades I to XII. Particular emphasis will be given to picture-making in the middle and upper grades. Correlations between music, literature and art will be considered. No technical knowledge of music is required.

Daily 8 to 11.10
Follows the six-day week plan.
Miss McCormack
Dr. Gaitskell B-8

104 This unit will deal with picture-making in two and three dimensions. A study will be made of the normal modes of expression of children in Grades I to XII. Various techniques in picture-making will be used including painting, paper appliqué and paper sculpture.

Daily 1.35 to 4.35
Follows the six-day week plan.
Mr. Martin A-34

105 A study will be made of a number of art and crafts which are suitable for pupils enrolled in Grades IV to X. Particular emphasis will be given to the work of pupils in Grades VII to X. Activities will include picture-making in two and three dimensions, finger painting and simple modelling.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.
Mr. Dierlam B-10

121 This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the rôle of the teacher of

art as an educator and as a leader in the community. This unit of work is prerequisite for all students who wish to receive an Elementary Certificate.

Daily 12.45 to 1.30
July 12 to July 25 inclusive.
Mr. Howitt — Auditorium
July 26 and July 27
Mr. Young — Auditorium

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clays and [illegible] painting, interior decoration, show-window displays, magazine advertising, literature, and music will be studied. The influence which the great historical styles, such as Greek, Gothic, Tudor, Baroque, and Victorian have had upon the contemporary scene will receive comment. This unit will be valuable for teachers in elementary and secondary schools who are anxious to fuse social studies, art, history, literature and music into co-ordinated units of work. Students who bring magazines containing modern advertisements, illustrations of interiors, contemporary and period furniture, and any visual material related to their particular interests will find them of great use.

Daily 12.45 to 1.35
July 4 to July 27 inclusive.
Dr. Storr — C-7

131 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities.

Daily 8 to 11.10
Follows the six-day week plan.
Mrs. Meisel — C-18

133 Exploration of design will be made in the following materials: leather, metal and textiles. The activities will be suitable for teachers of pupils in Grade VII to Grade XII.

Daily 8 to 11.10
Follows the six-day week plan
for the 1st, 2nd and 4th weeks.
Mr. Shore — C-23

art as an educator and as a leader in the community. This unit of work is prerequisite for all students who wish to receive an Elementary Certificate.

Daily 12.45 to 1.30
July 12 to July 25 inclusive.
Mr. Howitt — Auditorium
July 26 and July 27
Mr. Young — Auditorium

135 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1.35 to 4.35
Follows the six-day week plan.
Miss Leacock — C-22

136 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1.35 to 4.35
Follows the six-day week plan
for the first three weeks.
Miss Tokaryk — B-34
Mr. Tokaryk — B-36

137 This unit will include a study of puppets, marionettes, shadow puppets, push puppets and rod puppets. These figures will be produced from a number of materials and students will learn how to operate them. Various types of puppets and marionettes will be made which will be suitable for children in all grades from I to XII. Students will participate in the production of plays involving the use of all the above puppets. Materials will be provided, but those students planning to take the unit are advised to bring odds and

ends which might supplement the materials supplied. Materials such as bright cloth in a variety of textures (not necessarily new), scraps of felt, fur, old jewellery and ribbons might be brought.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.
Mr. Humphrey B-12

138 The work to be explored will include elementary model-making of houses and interiors; papier-mâché work such as mask-making, and paper sculpture. The work will be suitable for pupils in Grades IV to X.

Daily 1.35 to 4.35
Follows the six-day week plan.
Mr. Wray A-29

140 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern and texture in textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 1.35 to 4.35
Follows the six-day week plan
Mr. Blackwell B-7

144 A study will be offered of the silk screen process. The silk screen patterns will be applied to paper and textiles.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.
Mr. Short C-10

145 A study will be offered of the techniques of linoleum cutting and printing. Students will explore tools, inks and papers to discover possibilities of the media.

Daily 8 to 11.10
Follows the six-day week plan.
Miss Collins C-14

146 A study will be made of design techniques related to photography. These techniques will include the making of photograms, and the use of photomontage.

Daily 8 to 11.10
Held during the third six-day week.
Mr. Kusturin A-21

147 An elementary study will be made of creative woodcarving. Students will learn how to use simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the six-day week plan
for the first two weeks.
Mr. Cox A-15

148 This unit offers an elementary study of jewellery and the making of small objects in silver.

Daily 1.35 to 4.35
Follows the six-day week plan
for the first three weeks.
Mr. Darrach A-1

149 This unit will deal with experimental design in two and three dimensions. Students will have an opportunity of experimenting with new and comparatively little known techniques including manipulative design with coloured paper, montage, collage and mobile sculpture.

Daily 1.35 to 4.35
Follows the six-day week plan
for the first three weeks.
Mr. Tacon A-39

161 This is a unit dealing with drama for schools and community programmes. The unit will emphasize stage and costume design, but lectures and practical work will be given in lighting, make-up, acting and directing, as applied to the production of school plays. Those participating in this unit will present a one-act play in the auditorium for the benefit of other students enrolled in the summer courses.

Daily 8 to 11.10
July 4 to July 19 inclusive.
Mr. Tait A-14

MORE ADVANCED UNITS

201 This unit will deal with advanced picture-making in two dimensions. Students will explore the properties of the elements of design, including mass, space, line, light and shade, colour and texture. The media used will include chalk, tempera paint, ink and oils. Field trips will be arranged by the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 4 to July 19 inclusive.
Mr. Hall C-27
Daily 1.35 to 4.35
July 4 to July 19 inclusive.
Mr. Rosser C-26
Daily 8 to 11.10
July 20 to August 4 inclusive.
Mr. Gardiner A-14

202 A study will be made of painting in the 20th century. This unit will include brief lectures and practical work. Students will be brought up-to-date regarding contemporary trends in painting both here and abroad, and will explore a number of techniques in oil painting. It is recommended that students take Unit 201 before enrolling in this unit. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 20 to August 4 inclusive.
Mr. Hall C-27
Daily 1.35 to 4.35
July 20 to August 4 inclusive.
Mr. Rosser C-26

203 This will include an advanced study of drawing from the living costume model. Media will include conté crayon, pencil, and fountain pen and ink as a medium for line drawing.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.
Mr. Murphy A-5

204 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 203. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 11.10
Held during the last six-day week.
Mr. Murphy A-5

221 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts. Discussion will be held regarding the work of the teacher as a leader in the community. This unit is required for students who seek a Supervisor's or Specialist's Certificate.

Daily 11.15 to 12.00
July 4 to July 17 inclusive.
Dr. Minkler Auditorium
July 18 and July 19
Mr. Young Auditorium

222 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools

of design while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12.00
July 4 to July 27 inclusive.
Miss Huper B-29
Mr. Gardiner C-6

240 In this unit more advanced weaving will be done on many types of looms. The looms used will be of a type which may be easily used in a standard classroom. To enrol in this unit students should have previously taken Unit 140.

Daily 1.35 to 4.35
[illegible] level. After a general approach to the theoretical and practical problem of the unit of study, the group will be divided into teams depending upon the natural aptitudes and interests of the individuals. Several days will be spent in research in literature, history, music, art and philosophy. Special emphasis will be placed upon the modern adaptation of the style in each field of study. The group will then organize the material into a unit and after making titles, charts and illustrations and will then make a visual record of the work in 16mm coloured motion picture film.

Daily 11.15 to 12.00
July 4 to July 27 inclusive.
Dr. Storr C-7

234 This is an advanced unit in bookcraft to include simple case-binding, preparation of multi-section books, re-binding; advanced work in bookcraft to include the making of record albums and writing cases. Students should bring to class books to be rebound. These might include pamphlets such as a museum publishes, pocket books, and similar paper-bound publications which are worthy of binding in a more durable manner.

Daily 8 to 11.10
Held during the last six-day week.
Mr. Tomkinson B-35

236 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of

of design while practical studies will be conducted in order to put the theories of these schools into practice.

Daily 11.15 to 12.00
July 4 to July 27 inclusive.
Miss Huper B-29
Mr. Gardiner C-6

240 In this unit more advanced weaving will be done on many types of looms. The looms used will be of a type which may be easily used in a standard classroom. To enrol in this unit students should have previously taken Unit 140.

Daily 1.35 to 4.35
Held during the last six-day week.
Mr. Humphrey B-12

241 This unit of work is given especially for community programme workers. There will be instruction in the basic techniques of operating a four-harness, six-pedal hand loom. The use of the loom as an instrument of design will be discussed. The work will include pattern reading and drafting, warping and setting the loom, and weaving. Types of weaving offered will be plain, twill, novelty, linen and colonial overshot.

Daily 8 to 11.10
July 4 to August 4 inclusive.
Miss Cullingham
Miss Muff A-24

242 This will be similar to Unit 241 but shorter with fewer types of weaving. The work will include some reading and drafting. The types of weaving will be plain and twill.

Daily 1.35 to 4.35
Follows the six-day week plan.
Miss Cullingham
Miss Muff A-24

244 A study will be offered of some advanced techniques in the silk screen process. Patterns will be applied to paper and textiles.

Daily 8 to 11.10
Held during the last six-day week.
Mr. Short C-10

245 A more advanced study will be offered of the techniques of linoleum cutting and printing. Multiple blocks will be used.

Daily 8 to 11.10
July 20 to August 4 inclusive.
Miss Collins C-14

247 A more advanced study will be made of creative woodcarving. Students will carve with simple tools using easily obtainable woods found in Ontario.

Daily 8 to 11.10
Follows the six-day week plan
for the last two weeks.
Mr. Cox A-15

248 This unit offers a more advanced study of jewellery and the making of small objects in silver.

Daily 1.35 to 4.35
Held during the last six-day week.
Mr. Darrach A-1

249 This is an advanced unit in experimental design. The work will include manipulative design in paper, montage, collage and mobile sculpture.

Daily 1.35 to 4.35
Held during the last six-day week.
Mr. Tacon A-39

250 This is a unit dealing with theories of design. This unit is devised to give art teachers an understanding of some of the basic theories and ideas underlying design in the wider meaning of the term. Though not a unit on how to design particular things, it should help the teacher to apply or to recognize sound design in a variety of art products.

Daily 8 to 11.10
July 4 to July 19 inclusive.
Mr. Panton C-26

APPROVED TIMETABLE

DATE	JULY 4 TO JULY 11		DATE	JULY 12 TO JULY 19	
UNIT NO.	A.M.	P.M.	UNIT NO.	A.M.	P.M.
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

DATE	JULY 20 TO JULY 27		DATE	JULY 28 TO AUGUST 4	
UNIT NO.	A.M.	P.M.	UNIT NO.	A.M.	P.M.
STAFF MEMBER			STAFF MEMBER		
ROOM NO.			ROOM NO.		

TIMETABLE OF LECTURES

UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED. ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE RECEPTIONIST. LAST DATE TO MAKE SUCH CHANGES IS JULY 12. STUDENTS ARE, THEREFORE, ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

Working at Your Programme

These summer courses in art and crafts are characterized by their happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time the student finds that he is not progressing to his satisfaction it would be wise to talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a social committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask

that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed. Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become

a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING

With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from Miss Bertran, Room B-19.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in his notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. short descriptions of new techniques learned, including the materials and tools involved;

2. suggestions for correlations of these techniques with other subject fields;

3. a brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed;

4. an outline of the problems discussed by lecturers which are of importance to you;

5. short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful.

NOON HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12 to 12:45. Mr. Darrach will plan musical programmes. He solicits musical talent from the students and others. Mr. Shore will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

CAFETERIA

The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10 a.m. to 3 p.m.

VOLUNTARY STUDY

The building will be open from 7:30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

When You Finish a Work Unit...

At the close of each unit of work you have a number of things to do.

1. Each worker has a Progress Record Card which will be obtained from Mrs. Thompson, Room B-9. These cards have spaces for a record of activities explored under the guidance of the staff members.

   On the last day on which you intend to stay in each unit of work, (usually Day 6), get your card from Mrs. Thompson between 8 and 9 o'clock. Mrs. Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside Room B-9. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your notebook to your staff member and have him initial it.

Evaluating the Summer Session

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art and crafts courses are based upon the suggestions offered by students at former summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ORIENTATION BULLETIN

Summer Courses in Art and Crafts 1949

ONTARIO
DEPARTMENT OF EDUCATION

Orientation Bulletin

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART AND CRAFTS

TORONTO, 1949.

Welcome

The Principal and Staff of the summer courses in art and crafts sponsored by the Ontario Department of Education are pleased to welcome you to the 1949 session.

This year the summer courses will enrol not only classroom teachers but also leaders in adult education.

New elective units of work are again being offered. These include primary-kindergarten subjects, the drama, stage design, voice training, stage make-up, blackboard drawing, creative photography, motion picture production, techniques in painting, and loom weaving on foot operated looms. Units offered in previous years will be available as usual.

Several new arrangements have been made for the convenience of the students. Procedures for registration on the opening day have been simplified so that students may be admitted without undue delay. Also plans have been made to provide improved cafeteria service with an even greater choice of food. The working day has been lengthened so that units may be elected during either the morning or the afternoon sessions.

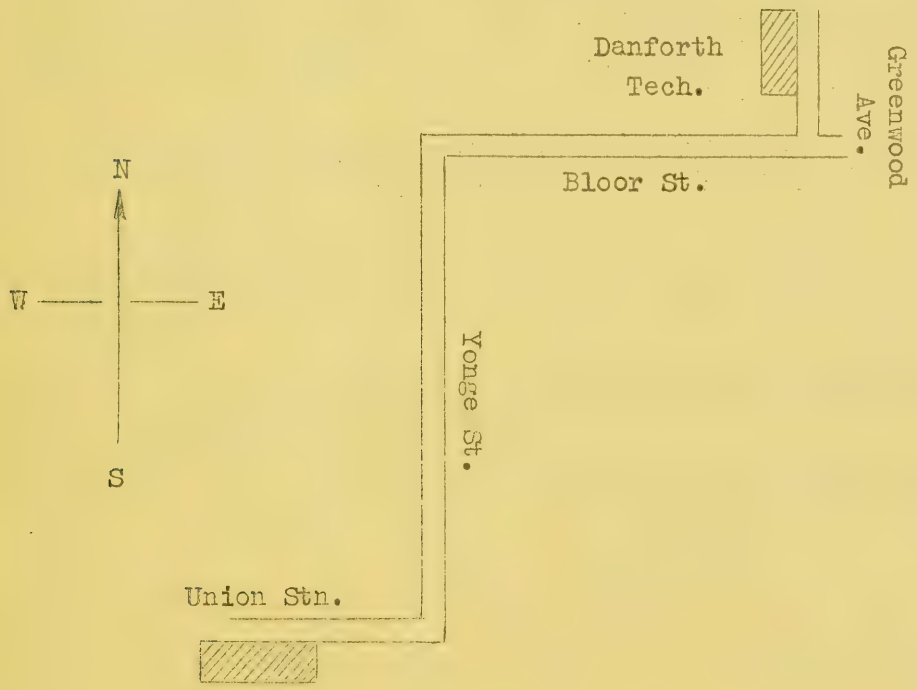
Once again, an enjoyable social programme has been planned including evening outings, together with noon-hour moving-picture shows, musical entertainments, and stage productions. The noon-hour programme is offered free of charge to registered students and their friends.

Please bring this bulletin with you to the summer session.

What to Do
July 4 and 5

July 4th
8 a.m. to 2 p.m.

The opening day of the summer session beginning at 8 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.



1. Upon arrival at the Danforth Technical School, go to the Registration Desk of the Summer Session (not the office of the Technical School). Signs will direct you to the right place.

   (a) Pay the $10 course fee, (Refresher Courses and Community Programme Courses, $5).
   (b) Pay the $2 supply fee.
   (c) Get an interim receipt for the fees.
   (d) Exchange the interim receipt for a Progress Record Card, taking care to secure a card of the correct colour, (Elementary - white; Intermediate - yellow; Supervisor's and Specialist's - blue; Refresher - red; Community Programmes - green).

(e) Get a copy of Form A on which you will later write the course units you wish to take.

2. Read the Orientation Bulletin.

3. Plan your summer's work by: (a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their rooms.

4. When you have decided upon your programme go to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the proper entry on Form A.

6. Complete Form A so that you have a full programme.

7. Fill out the heading of your Progress Record Card in block letters.

8. Copy your completed programme from Form A into page 28 of the Orientation Bulletin.

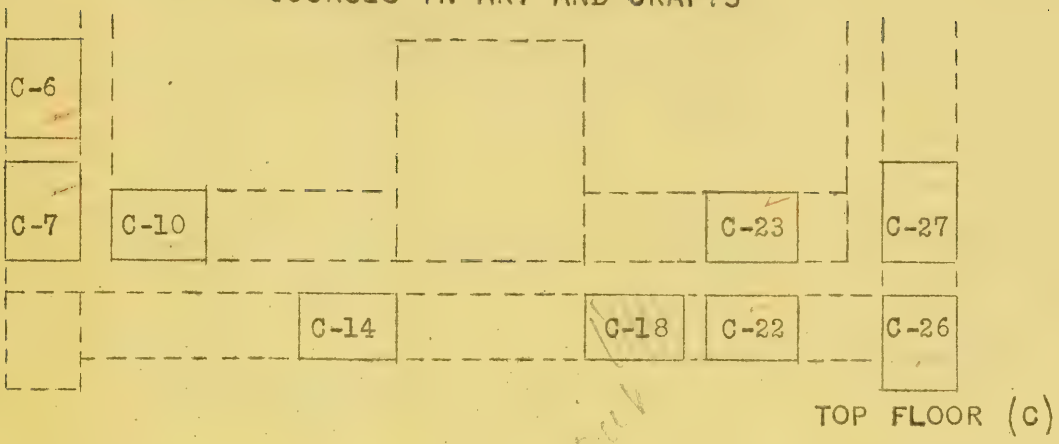
9. Hand to Miss Griffith, Room B-9 (a) your Progress Record Card,
(b) Form A.

July 5th
8 a.m. — Go to the auditorium where you will be welcomed by officials of the Department of Education and will be introduced to the staff.

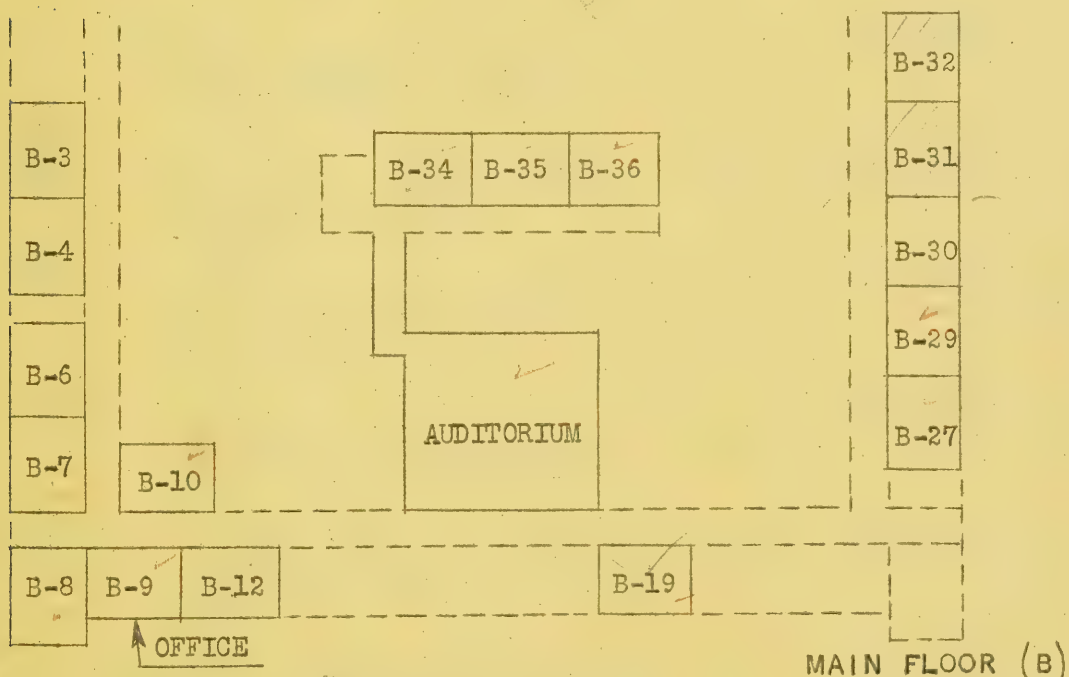
8.15 a.m. — Class sessions begin.

ROOM PLACEMENT - SUMMER

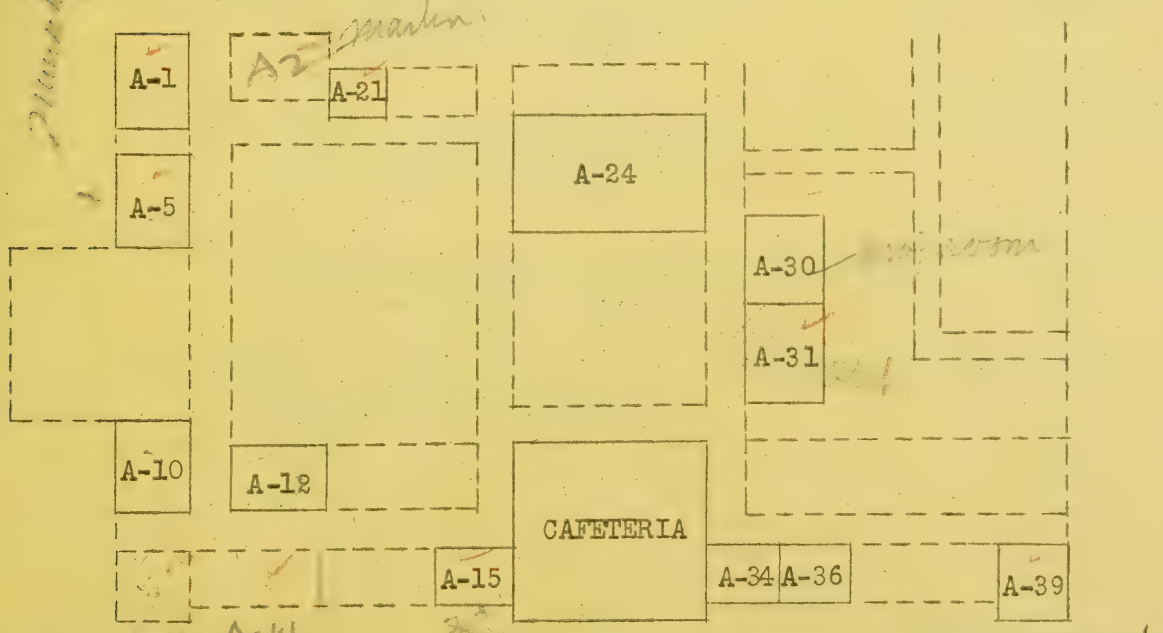
COURSES IN ART AND CRAFTS



TOP FLOOR (C)



MAIN FLOOR (B)



GROUND FLOOR (A)

The Staff

C.D. Gaitskell, M.A., D.Paed. ..... Principal
Director of Art, Department of Education,
Province of Ontario.

Edith Atkinson ..... Counsellor
Supervisor of Art and Crafts,
Essex County, Ontario.

Betty Beaudin ..... Instructor
Weaving Instructor, Community Programmes,
Ontario Department of Education.

Mabel A. Bertran ..... Special Staff Member
Diamond Jubilee Public School,
Kapuskasing, Ontario.

Raymond C. Blackwell ..... Counsellor
Art Teacher, Marlborough School,
Windsor, Ontario.

Florence L. Blair ..... Counsellor
Assistant Supervisor of Art,
Toronto Board of Education.

George H. Buckland, B.A. ..... Counsellor
Supervisor of Art, Ottawa Public
Schools.

B. Katherine Budde, M.A. ..... Counsellor
Supervisor of Elementary Art,
Cleveland Public Schools.

E.B. Cox, B.A. ..... Instructor
Modern Languages Master, Upper
Canada College, Toronto; Sculptor.

Lex Cullingham ..... Instructor
Weaving Instructor, Community Programmes,
Ontario Department of Education.

Scott Darrach, A.O.C.A. ..... Instructor
Ontario College of Art,
Toronto.

J.E. Dean, M.A., B.Paed. ..... Instructor
Director of Mathematics, Central Technical School; Director, Department of Theatre Arts, Evening School, Central Technical School, Toronto.

Viola Depew, C.P.E. ..... Instructor
Supervisor of Art, Hamilton Elementary Schools, Hamilton, Ontario. Member of the Canadian Society of Graphic Arts; the Society of Canadian Painter-Etchers and Engravers.

Howard C. Dierlam, B.A. ..... Counsellor
Supervisor of Art
Toronto Board of Education.

P.M. Gardiner, M.A. ..... Lecturer
Art Instructor, Northern Vocational School, Toronto.

Louise Griffith, B.A. ..... Special Staff Member
Art Teacher, Jarvis Collegiate Institute, Toronto.

John A. Hall, O.S.A. ..... Instructor
Lecturer in Architecture; Special lecturer in Art and Archaeology at the University of Toronto. Also a painter and designer and illustrator of books.

Joicey M. Horne, B.A., A.O.C.A. ..... Special Staff Member
Art Instructor,
Toronto Normal School.

Charles Howitt, B.A., B.Paed. ..... Lecturer
Inspector of Public Schools,
York 8.

Garnet W. Humphrey ..... Counsellor
Supervisor of Art,
Windsor Public Schools.

Jennie Irwin, B.A., B.Paed ..... Special Staff Member
Art Instructor,
North Bay Normal School.

J. Roby Kidd, M.A., Ed.D. ..... Lecturer
Assistant Director, Canadian Association for Adult Education, Toronto.

Victor Killing ..... Instructor
Architectural Draftsman,
Toronto Transportation Commission.

Ethel M. Leacock ..... Instructor
Teacher in charge of the Pottery
Department, Ottawa Public Schools.

Margaret McCormack ..... Counsellor
Art Teacher, Essex School Art
Unit, Toronto.

Thomas M. Martin, B.A., B.Paed. ..... Counsellor
Assistant Supervisor of Art,
Toronto Board of Education.

Frederick Minkler, B.A., D.Paed. ..... Lecturer
Inspector of Public Schools,
York 7. Lecturer, Ontario College
of Education, University of Toronto.

R. Pat Montgomery ..... Counsellor
Vice-Principal of Wellesley
School, Toronto.

Rowley W. Murphy, A.R.C.A., O.S.A. ..... Instructor
Illustrator, designer and painter.
Instructor of Life Drawing and
Illustration, Ontario College of
Art, Toronto.

L.A.C. Panton, R.C.A., O.S.A. ..... Instructor
Head of the Department of Art,
Northern Vocational School,
Toronto.

Arthur Price ..... Instructor
Contract movie set designer for
National Film Board and Crawley
Films, Limited, Ottawa.

Donald Rosser, B.A. ..... Instructor
Research Assistant, National
Industrial Design Committee,
National Gallery of Canada, Ottawa.

Frederick K. Shaw, B.A. ..... Special Staff Member
Supervisor of Art,
North York Township.

Louis A. Shore, B.A., B.Paed. ..... Counsellor
Head Teacher, Essex School
Art Unit, Toronto.

Robert Short, M.A. ..... Instructor
Teacher of design, art history, and general art at Northern Vocational School, Toronto.

Jeanne Sperger ..... Special Staff Member
Secretary to the Director of Art, Ontario Department of Education.

Carter B. Storr, M.A., Ph.D. ..... Lecturer
Principal, Crichton Public School, Ottawa.

P.H. Tacon, M.A., B.Paed. ..... Counsellor
Art Instructor, Ontario College of Education, University of Toronto.

George E. Tait, B.A., B.Paed. ..... Counsellor
Inspector of Public Schools, Welland.

John J. Tokaryk, B.A. ..... Instructor
Teacher, Devonshire Intermediate School, Ottawa.

E. Geoffrey Tomkinson ..... Instructor
Art Teacher, Lambton-Kingsway Public School, Toronto.

John C. Wray ..... Counsellor
Itinerant Art Supervisor, Owen Sound District.

Notes regarding the work
of the staff members

Counsellors — The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors — The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers — The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members — Miss Griffith will act as Receptionist and will be in charge of the Summer School office. She will be pleased to help students solve problems which occur during the summer.

Miss Bertran will act as Librarian and as a member of the Social Committee in charge of the co-curriculum. She will also assist Miss Griffith in the office.

Mr. Shaw will be in charge of supplies and will also act on the Social Committee.

Miss Horne and Mrs. Irwin will offer help to students whenever the need arises. As "roving instructors" they do not offer special units of work.

Administration

The administration of the summer courses in art and crafts is planned somewhat according to an "Education Workshop." The Education Workshop is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the Education Workshop is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situations and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The Education Workshop is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All have taught art in one form or another, and this experience should be shared with others.

Students are, therefore, at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

THE "SIX-DAY WEEK" PLAN

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a "six-day week" plan. Time during the summer is divided into four six-day blocks.

DAY NUMBER	1	2	3	4	5	6	
	July 5	6	7	8	11	12	1st 6-day week
	13	14	15	18	19	20	2nd 6-day week
	21	22	25	26	27	28	3rd 6-day week
	29	Aug. 1	2	3	4	5	4th 6-day week

Staff members, whose units of work follow this timetable open their classes on each Day 1 and close them on each Day 6. In this way a unit of work may be offered four times during the summer. The unit prescriptions on pages 15 to 27 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the six-day week. Some of these units, because their content is greater, span two weeks. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the six-day week. It is felt that students could leave a unit in manual work to attend a lecture, without undue loss until their return (from forty minutes to one hour later) to the manual work.

Selecting a Personal Programme

This section of the bulletin is to help you choose a personal programme during the summer. The first question which will occur to you is how much work should be accomplished. The amount of work you do will depend upon yourself. Since you are an adult and have gone to the trouble of enrolling in these courses, the chances are that you will do more than enough work this summer. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weight values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) Consider your own preferences. What kind of art work would you like to do? Do you like drawing and painting or do you like crafts?

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations and hence would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such materials.

(g) If you intend to take work in the future leading to more advanced certificates take unit 114 which is a prerequisite for unit 210. All students should consider taking this unit, however, whether or not they intend to continue with their art studies. Units 111 and 119 are highly recommended for all, since these units will give students an excellent background in history of art and aesthetics.

NOTE: YOU MAY ELECT ANY WORK UNIT FROM 100 TO 499 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100'S ARE EXPLORATORY WHILE THOSE NUMBERED IN THE 200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED. (UNITS FROM 400 TO 499 ARE AVAILABLE FOR ALL STUDENTS INTERESTED IN COMMUNITY PROGRAMMES WHETHER OR NOT THEY ARE TEACHERS.)

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary course.

(b) Select a programme which includes both art and craft work.

(c) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units - (210 or 211). Since both these units are required for the most advanced certificates by taking one of them this year, you will lighten your lecture programme considerably in your third year. Unit 111 may be taken in place of 211.

(d) Study the prescriptions of the units of work being offered for exploratory purposes - (100 - 199). They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 499.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must: (1) be familiar with many techniques; (2) be capable of using these techniques in relation to the common experiences of children; (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (4) enjoy a sensitivity in regard to design; (5) have a reasonable understanding of the philosophy and pedagogy underlying art education; (6) have a reasonable knowledge of our heritage of art output.

Units of work are offered, therefore, which will allow the candidates for the two most advanced certificates to meet

these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

A theory is held by many educationists that appreciation of fine design grows largely in relation to production. In other words by working with any medium one tends to increase his ability to recognize excellence of design in the same medium produced by others. It is expected, therefore, that the practical work which a student does will tend to elevate his taste. A sureness of taste is probably the greatest asset which any teacher can gain.

Candidates for the Supervisor's or Specialist's Certificates should:

(a) select work from such units as the following to improve their ability and taste in two-dimensional design: Units 106b, 109, 119, 201, 203, 204, 205, 206, 207, 214, 216;

(b) select work from such units as the following to improve their ability and taste in three-dimensional design: Units 109, 202, 402, 403, 404;

(c) select unit 210 for an understanding of philosophy of art education;

(d) select unit 111, or 211, or 212 for an understanding of the history of art.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 499. YOU MUST GIVE PROOF OF HAVING SUCCESSFULLY STUDIED:

(1) HISTORY OF ART,

(2) PHILOSOPHY OF ART EDUCATION,

BEFORE YOU MAY RECEIVE A DEPARTMENTAL CERTIFICATE.

The Units of Work

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to elevate the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

Units numbered 400 to 499 are offered especially for students interested in community programme work. Both teachers and non-teachers, however, may elect to take instruction in these units.

EXPLORATORY UNITS

101 A study will be made of activities and techniques suitable for children in kindergartens and primary grades. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of creative expression at the lower age levels will be held. Correlations of art and crafts with home, play, community and school activities will receive attention. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
Follows the six-day week plan.
Miss Budde — Room A - 10

Daily 1.35 to 4.35
Follows the six-day week plan.
Miss Blair — Room A - 12

102 A study will be made of the art and crafts which are particularly suitable for children of the lower and middle grades of the elementary school. Activities will include fist puppetry, modelling, the use of rolled

paper, finger-painting, picture-making in two and three dimensions, mural-making, the making of patterns for various purposes and paper sculpture. The correlation of these activities with the programme of studies from grades two to six will be given special attention.

Daily 8 to 11.10
Follows the six-day week plan.

Mr. Dierlam — Room B - 10

103 An elementary study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of grades one to twelve. Correlations between music, literature and art will be considered. No previous knowledge of music is required.

Daily 8 to 11.10
Follows the six-day week plan.

Miss McCormack
Dr. Gaitskell — Room B - 8

105 The work to be explored will include elementary model-making of houses, interiors, stage-sets; paper-mâché work such as mask-making; paper sculpture, and the making and manipulation of marionettes and hand puppets. Suitable for grades 5 to 10. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
Follows the six-day week plan.

Mr. Martin — Room B - 12

Daily 1.35 to 4.35
Follows the six-day week plan.

Mr. Wray — Room B - 12

106a A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern-making on textiles will also be explored. Emphasis will be given to types of looms

which can be easily constructed in the ordinary classroom. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
Follows the six-day week plan for the first three weeks.
Mr. Humphrey — Room B - 7

Daily 1.35 to 4.35
Follows the six-day week plan for the first three weeks.
Mr. Blackwell — Room B - 6

106b This unit is similar to 106a with the exception that more advanced weaving will be considered. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
Held during the last six-day week.
Mr. Humphrey — Room B - 7

Daily 1.35 to 4.35
Held during the last six-day week.
Mr. Blackwell — Room B - 6

107 Exploration will be made of three-dimensional work suitable for the higher grades of the elementary school and for the secondary school grades. Materials used will include metal, leather, and textiles.

Daily 1.35 to 4.35
Follows the six-day week plan for the first, second and fourth weeks.
Mr. Shore — Room C - 23

109 This unit will deal with experimental design in two and three dimensions. Students will have an opportunity of experimenting with new and comparatively little known techniques including manipulative design with coloured paper, montage, collage and mobile sculpture.

Daily 1.35 to 4.35
Follows the six-day week plan.
Mr. Tacon — Room A - 39

110 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities. Illustrated lectures will precede the activity work.

Daily 8 to 12
Follows the six-day week plan.

Mr. Buckland — Room A - 34

111 Students will discover the relationship of various art forms to our environment. Examples of modern painting, interior decoration, show-window displays, magazine advertising, literature, and music will be studied. The influence which the great historical styles, such as Greek, Gothic, Tudor, Baroque, and Victorian, have had upon the contemporary scene will receive comment. This unit will be valuable for teachers in elementary and secondary schools who are anxious to fuse social studies, art, history, literature and music into co-ordinated units of work. Students who bring magazines containing modern advertisements, illustrations of interiors, contemporary and period furniture, and any visual material related to their particular interests will find them of great use.

Daily 12.45 to 1.30
July 5th to July 28th inclusive.

Dr. Storr — Room C - 7

113a Instruction will be offered in bookcraft and pen-lettering, for middle and upper grades. Activities will include the making of simple booklets, folios, and greeting cards.

Daily 8 to 11.10
Follows the six-day week plan
for the first three weeks.

Mr. Tomkinson — Room B - 35

113b This is a more advanced unit in bookcraft to include simple case-binding, preparation of multi-section books; re-binding; advanced work in bookcraft to include the making of record albums and writing cases. Students

should bring to class books to be rebound.

Daily 8 to 11.10
Held during the last six-day week.

Mr. Tomkinson — Room B - 35

114 This unit comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology from the standpoint of an inspector of elementary schools and with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the rôle of the teacher of art as an educator. This unit of work is prerequisite for advanced studies in pedagogy required for the Supervisor's and Specialist's certificates.

Daily 12.45 to 1.30
July 13th to July 28th.

Mr. Howitt — Auditorium

115 This unit deals with the art and crafts programme in the rural school. Such topics as the following will receive attention: planning the programme, classroom organization, purchasing of supplies, teaching methods. Class members will experiment with materials and techniques suited to the rural school. Discussions related to art supervision in rural areas will be held at the request of those class members who are interested in this aspect of the programme.

Daily 1.35 to 4.35
Follows the six-day week plan.

Miss Atkinson — Room B - 4

116 This unit of work will include elementary techniques related to clay work, such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 1.35 to 4.35
Follows the six-day week plan.

Miss Leacock — Room C - 22

117 A study will be offered of flower arrangement in miniature. Correlations will be made between art and some aspects of agriculture. Attention will be given to the designing and making of containers suitable for miniature arrangements.

Daily 10 to 11.15
Follows the six-day week plan for the first three weeks. Should a sufficient number of students apply, extra sessions will be held during the third six-day week from 1.35 to 3 p.m.

Mr. Montgomery — Room B - 34

119 A study will be made of Canadian primitive art forms with special reference to those of the west coast Indians and Alaskan Eskimos and their relationship to Canadian culture. The unit will consist of lectures but students will also engage in practical activities related to the topics under discussion. Woodcarving, combining of materials, relationship to space and form and the feeling for the time element in primitive art will be under consideration. Inspiration from primitive art forms used creatively and experimentally will be adopted to the technique of silk screen, fabric and costume design, woodcarving and interior decorating. Motion pictures, slides, original drawings and photographs as well as actual Indian and Eskimo art specimens will be shown each day, and recordings will be played.

Daily 8 to 11.10
Follows the six-day week plan.

Mr. Price — Room B - 27

120 This unit will emphasize stage and costume design, but lectures and practical work will be given in lighting, make-up, acting and directing, as applied to the production of school plays. Those participating in this unit will present a one-act play in the auditorium for the benefit of other students enrolled in the summer courses.

Daily 8 to 11.10
July 5th to July 20th inclusive.

Mr. Tait — Room A - 5

121 This short unit of work is offered so that teachers may develop skills and techniques related to blackboard illustration.

Daily 1.40 to 2.20
Follows the six-day week plan for the first three weeks.

Dr. Storr — Room C - 6

122 A study will be offered of creative leather work. Special attention will be given to creative designing and pattern making. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 1.35 to 4.35
Follows the six-day week plan for the first three weeks.

Mr. Tokaryk — Room B - 36

MORE ADVANCED UNITS

201 An advanced study will be offered of the techniques of linoleum cutting and printing. The use of multiple as well as single blocks will be considered.

Daily 8 to 11.10
Follows the six-day week plan.
Students who wish to explore multiple block work may remain two weeks if they so desire.

Miss Depew — Room C - 14

202 A study will be made of creative woodcarving. Students will learn how to carve with simple tools using easily obtainable woods found in Ontario.

Daily 1.35 to 4.35
Follows the six-day week plan.

Mr. Cox — Room A - 15

203 Picture-making A--This unit will deal with advanced picture-making in two dimensions. Students will explore the properties of the elements of design, including mass, space, line, light and shade, colour and texture. The media used will include chalk, tempera, ink and oils. Field trips will be arranged by the instructor. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 5th to July 20th.

Mr. Hall — Room C - 27

Daily 1.35 to 4.35
July 5th to July 20th.

Mr. Rosser — Room C - 27

204 Picture-making B--A study will be made of painting in the 20th century. This unit will include brief lectures and practical work. Students will be brought up-to-date regarding contemporary trends in painting both here and abroad, and will explore a number of techniques in oil painting. It is recommended that students take unit 203 before enrolling in this unit. Students may select either morning or afternoon sessions.

Daily 8 to 11.10
July 21st to August 5th.

Mr. Hall — Room C - 27

Daily 1.35 to 4.35
July 21st to August 5th.

Mr. Rosser — Room C - 26

205 This will include an advanced study of drawing from the living costume model. Media will include conté crayon, pencil, and fountain pen and ink as a medium for line drawing.

Daily 8 to 11.10
Follows the six-day week plan for the first three weeks. Students who wish to spend more than one week in this unit may do so by making arrangements with staff members concerned. Sessions of 9 days or 12 days are to be recommended for some students.

Mr. Murphy — Room C - 18

206 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in unit 205. If students will bring compositions painted during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 11.10
Follows the six-day week plan
for the fourth week only.

Mr. Murphy — Room C - 18

207 An advanced study will be offered of the silk-screen process. The silk-screen patterns will be applied to paper and to textiles.

Daily 8 to 11.10
Follows the six-day week plan.

Mr. Short — Room C - 10

210 A study will be made of recent development in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts.

This unit is required for students who seek a Supervisor's or a Specialist's certificate. Unit 114 is prerequisite for entrance into 210. Students who wish to enter unit 210 this year and who did not take unit 114 in 1946, 1947 or 1948 should discuss the matter with the lecturer.

Daily 11.15 to 12.00
July 5th to July 20th.

Dr. Minkler — Auditorium

211 This unit of work will consist of an examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design while practical studies will be conducted in order to put the

theories of these schools into practice.

Daily 11.15 to 12.00
July 5th for 26 consecutive days.

Mr. Gardiner — Room B - 29

212 This seminar is for those students taking the lecture unit 111 and who would enjoy applying the theory to a practical unit of study involving some technical skill. The purpose of this study is to demonstrate how art may be integrated with other subjects at the high school level. After a general approach to the theoretical and practical problem of the unit of study, the group will be divided into teams depending upon the natural aptitudes and interests of the individuals. Several days will be spent in research in literature, history, music, art and philosophy. Special emphasis will be placed upon the modern adaptation of the style in each field of study. The group will then organize the material into a unit and after making titles, charts and illustrations and will then make a visual record of the work in 16mm coloured motion picture film.

Daily 11.15 to 12.00
July 5th to July 28th.

Dr. Storr — Room C - 7

213 An advanced study will be offered of creative leather work including a consideration of leather carving. An extra charge will be made for leather used in quantity. Leather will be supplied, however, for the making of small objects. Students should bring any leather tools they possess.

Daily 1.35 to 4.35
Held during the last six-day week.

Mr. Tokaryk — Room B - 36

214 A study will be made of design techniques related to photography. These techniques will include the making of photograms, and the use of photomontage. Discussions related to general photography will take place at the request of the students.

Daily 1.35 to 4.35
Follows the six-day week plan.

Mr. Killing — Room A - 21

215 This includes a workshop approach to the making of a short coloured motion picture in art and crafts suitable for classroom use. This experimental technique will include a general survey of script-making; how the camera works; the use of exposure metres; planned lighting; and production. The size of the class will be limited to twelve students. Participants will be permitted use of available equipment but will be required to supply at nominal cost the film which each will use. Because of the detail required in this unit and the limited time available, students electing the unit will be expected to spend more than the usual time allotted to other units for a six-day period.

Daily 1.35 to 4.35
July 21st to July 28th.

Mr. Shore — Room C - 23

216 A study will be made of a number of techniques in painting. These will include alla prima in oils, undercoating and glazing in oils, painting in watercolour, painting with casein colours. Students will be given talks on historical styles in painting, and will use some of these techniques in making paintings of their own.

Daily 8 to 11.10
July 5th to July 20th.

Mr. Panton — Room C - 26

REFRESHER COURSES

301 This unit is a refresher course. No work is especially prescribed. Students may elect activities from any of the units of work from 100 to 499. After a student has elected his programme, he should have it approved by the Principal. Students may elect units 301 and 302 during the summer should they desire a longer refresher course. Units of work for community programme workers are also available to students taking refresher courses.

July 5th to July 20th inclusive.

302 This unit is similar to unit 301.

July 21st to August 5th inclusive.

COMMUNITY PROGRAMME UNITS

401a This is a basic unit of work in theatre technique, concentrating on the problems of the producer rather than the actor, especially designed for those who are responsible for the production of plays in schools and community centres. Topics covered - organization of a group to produce a play; choice of play; methods of production; the director's preparation; casting; rehearsals; elementary stage movement; grouping; physical expression (pantomime); scenery design and construction; lighting; costumes and makeup. Each session will consist of a lecture followed by a workshop period in which the principles discussed will be demonstrated or practised.

Daily 1.35 to 4.35
Follows the six-day week plan.
Mr. Dean Room B - 3

401b Should a sufficient number of students indicate a desire to do further work in drama, an extension of unit 401 (including the production of one or more plays) will be offered in the second and fourth weeks of the course.

Daily 1.35 to 4.35
Mr. Dean Room B - 3

402 This unit of work is given especially for community programme workers. There will be instruction in the basic techniques of operating a four-harness, six-pedal hand loom. The use of the loom as an instrument of design will be discussed. The work will include pattern reading and drafting, warping and setting the loom, and weaving. Types of weaving offered will be plain, twill, novelty, linen and colonial overshot.

Daily 1.35 to 4.35
Follows the six-day week plan.
Miss Beaudin
Miss Cullingham Room A - 24

403 This will be similar to unit 402 but shorter with fewer types of weaving. The work will include some reading and drafting. The types of weaving will be plain and twill.

Daily 8 to 11.10
Follows the six-day week plan.

Miss Beaudin
Miss Cullingham — Room A - 24

404 This unit will offer instruction related to the sawing, grinding and polishing of semi-precious stones and their setting in jewellery. A study will be made of the elements of design in simple jewellery.

Daily 8 to 11.10
Follows the six-day week plan.

Mr. Darrach — Room A - 1

405 Informal Education and Community Leadership---In this unit the principles and methods of informal education and recreation for all group leaders will be discussed. The unit will deal with the philosophy of education; what is leadership; motivation; adult learning; differences of approach between child and adult education; how interests and needs are developed into a programme; community organization for informal education and recreation; methods such as lecture, symposium, forum, panel, discussion, interview, workshop, demonstration, field trip, case clinic; conduct of a meeting, committees, audio-visual aids; music, art, drama, in informal education. The unit will consist of lectures, demonstrations, and case studies. Observation trips to a folk school, C.B.C. group programmes, will be planned, but attendance will be optional. Time for students to consult on individual problems will be arranged.

Daily 11.15 to 12.00
July 25th to August 5th.

Dr. Kidd — Rooms B - 30, 31, 32

APPROVED TIMETABLE			
DATE	JULY 5 to JULY 12	DATE	JULY 13 to JULY 20
UNIT NO.		UNIT NO.	
STAFF MEMBER		STAFF MEMBER	
ROOM NO.		ROOM NO.	
DATE	JULY 21 to JULY 28	DATE	JULY 29 to AUGUST 5
UNIT NO.		UNIT NO.	
STAFF MEMBER		STAFF MEMBER	
ROOM NO.		ROOM NO.	

TIMETABLE OF LECTURES				
UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED. ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE RECEPTIONIST.

LAST DATE TO MAKE SUCH CHANGES IS JULY 13TH.

STUDENTS ARE THEREFORE ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

Working at Your Programme

Any summer course in art and crafts should be characterized by a happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time you start to feel "desperate", you had better talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a social committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask

that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed.

Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimention leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would, therefore, be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts? It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes for is that you may have experiences which will enable you to become

a better teacher. Therefore, do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practise between the end of this summer session and the beginning of the next session

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 to 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

In the community programme units (400 to 499) the personal development of the individual learners is considered more important than the ability to produce professional work.

PRESCRIBED READING

With the exception of unit 114, in which a study will be made of the new departmental publication, "Art and Crafts in the Schools of Ontario", there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from Miss Bertran, Room B-19.

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". There are no "written assignments" attached to the work units which must be included in notebooks. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers,

however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. short descriptions of new techniques learned, including the materials and tools involved;

2. suggestions for correlations of these techniques with other subject fields;

3. a brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed;

4. an outline of the problems discussed by lecturers which are of importance to you;

5. short accounts of any reading which may have bearing upon the topics outlined in your notebook.

Write only that which is necessary and useful.

NOON HOUR ACTIVITIES

Activities of various kinds are arranged for the noon hours, 12 to 12.45. Mr. Buckland will plan musical programmes. He solicits musical talent from the students and others. Mr. Shore will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

CAFETERIA

The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10 a.m. to 3 p.m.

VOLUNTARY STUDY

The building will be open from 7.30 a.m. until 5 p.m. Students may work at various activities of their own choice during this time.

When You Finish a Work Unit...

At the close of each unit of work you have a number of things to do.

1. Each worker has a Progress Record Card which will be obtained from Miss Griffith, Room B-9. These cards have spaces for a record of activities explored under the guidance of the staff members.

   On the last day on which you intend to stay in each unit of work, (usually Day 6), get your card from Miss Griffith between 8 and 9 o'clock. Miss Griffith will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside room B-9. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your notebook to your staff member and have him initial it.

Evaluating the Summer Session

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art and crafts courses are based upon the suggestions offered by students at the 1945, 1946, 1947 and 1948 summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ORIENTATION BULLETIN

Summer Courses in Art and Crafts 1948

ONTARIO

DEPARTMENT OF EDUCATION

Addition to Orientation Bulletin:

Muriel Kelly, B.A., of Los Conucos, Eastern Venezuela has been placed on the staff in the position of Counsellor. She will offer the following work:

Unit 104

A study will be made of picture-making in three dimensions with a wide variety of media. The work will be correlated with the programme of studies from Grade I to Grade VIII.

Daily 8 to 12
Follows the six-day week plan.

Room A-19.

Orientation Bulletin

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART AND CRAFTS:

TORONTO, 1948.

Welcome — It is the pleasure of the Principal and Staff of the summer courses in art and crafts sponsored by the Ontario Department of Education to welcome you to the 1948 session.

Once again, detailed plans have been made for the purpose of providing a happy and profitable session for everyone. Several new units of work have been added to those which were offered previously. Former students will therefore be able to meet a number of new staff members as well as to renew the acquaintance of many previously on the staff. All members of the staff will welcome new students and will try to help them in every possible way.

This year even greater freedom will be allowed students to select the work which most appeals to them; compulsory homework and the worry of examinations still have no part in these courses; the "workshop" principle of administration will be used in every unit of activity so that each student may work at his own speed and at those activities which most appeal to him.

An enjoyable social programme has been planned. Almost every noon hour will be taken up with moving pictures, plays or musical programmes. These noon-hour sessions are offered free of charge to registered students and their friends. During the entire summer, the classrooms and the halls of the schools are filled with exciting exhibitions of work. Students are urged to inspect these exhibitions and may invite their friends to see them at any time which is convenient. In addition to this daily entertainment many evening events are being arranged.

You will find that this bulletin contains valuable information. Read it carefully and bring it with you to the summer session.

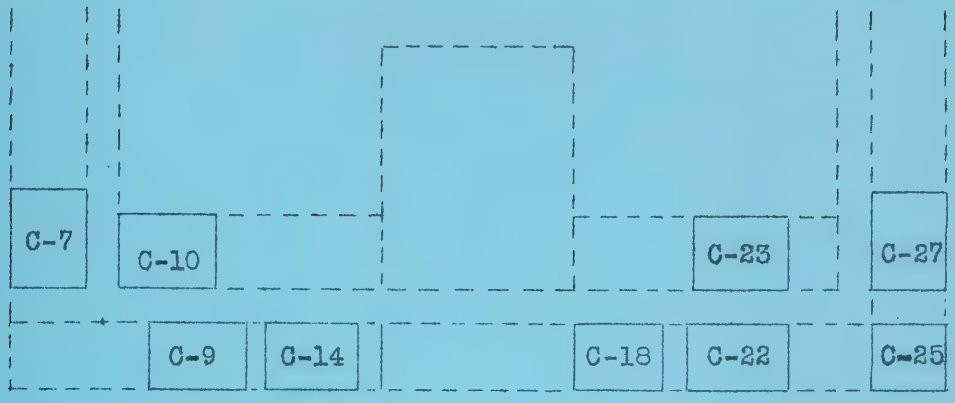
July 5
10 a.m. to 3 p.m.

The opening day of the summer session beginning at 10 a.m. will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north, BUT DO NOT COME BEFORE 10 A.M.

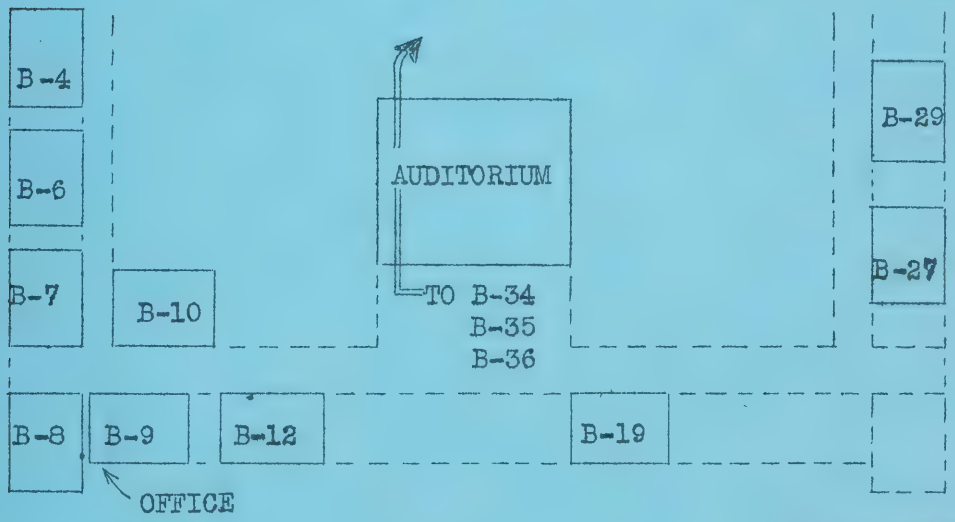
1. Upon arrival at the Danforth Technical School, go to the Registration Desk of the Summer Session (not the office of the Technical School). Signs will direct you to the right place. Go to Mrs. Thompson, the Receptionist, and her assistants, and
   (a) pay the $10 course fee, (refresher courses, $5)
   (b) pay the $2 supply fee,
   (c) get a receipt for the fees,
   (d) get a Progress Record Card,
   (e) get a copy of Form A on which you will later write the course units you wish to take.

ROOM PLACEMENT - SUMMER

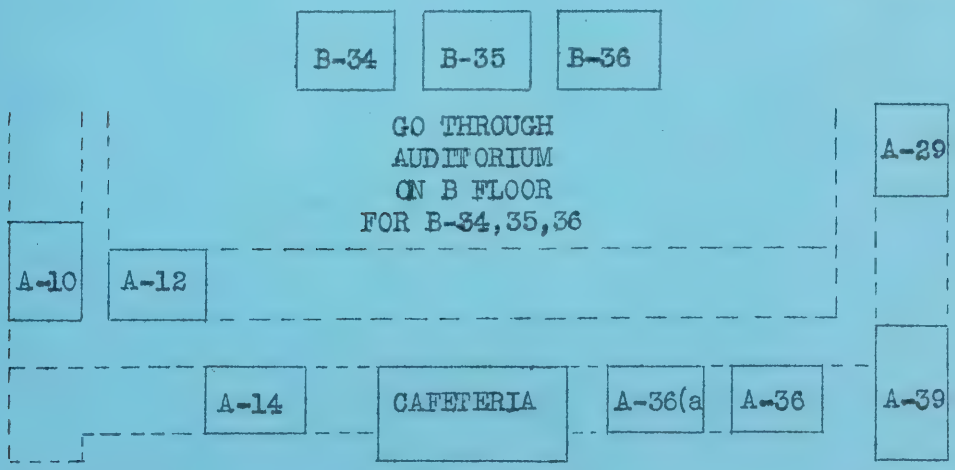
COURSES IN ART AND CRAFTS



TOP FLOOR (C)



MAIN FLOOR (B)



BASEMENT (A)

2. Read the Orientation Bulletin.

3. Plan your summer's work by: (a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their rooms.

4. When you have decided on your programme go to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the proper entry on Form A.

6. Complete Form A so that you have a full programme.

7. Fill out the heading of your Progress Record Card in block letters.

8. Copy your completed programme from Form A into Page 22 of the Orientation Bulletin.

9. Hand to Mrs. Thompson, Room B-9 (a) your Progress Record Card,
(b) Form A.

JULY 6 8 a.m.	Go to the auditorium where you will be welcomed by officials of the Department of Education and will be introduced to the staff.
8:15 a.m.	Class sessions begin.

The Staff

C.D. Gaitskell, M.A., D.Paed. ..... Principal
Director of Art, Department of Education,
Province of Ontario.

Edith Atkinson ..... Counsellor
Supervisor of Art and Crafts,
Essex County, Ontario.

Mabel A. Bertran ..... Special Staff Member
Principal, O'Brien Street Public
School, North Bay, Ontario.

George H. Buckland, B.A. ..... Counsellor
Supervisor of Art, Ottawa Public Schools.

Anne E. Cheavens, M.A. ..... Counsellor
Supervisor of Art Education,
Kent County, Delaware, U.S.A; and Summer
Art Consultant, Greenville, South Carolina,
U.S.A.

Gisela Commanda, A.R.C.A. (London) ..... Instructor
Member London County Council Art Panel;
formerly Instructor of Puppetry and Embroidery
at Overstone Public School and at the Colchester
School of Art and Technical School, Colchester,
England.

E.B. Cox, B.A. ..... Instructor
Sculptor in wood; Master, Upper Canada College,
Toronto.

M. Cryderman ..... Instructor
Head of Art Department, H.B. Beal Technical
and Commercial High School, London, Ontario.

Viola Depew, C.P.E. ..... Instructor
Supervisor of Art, Hamilton Elementary Schools.
Member of the Canadian Society of Graphic
Arts; the Society of Canadian Painters-Etchers
and Engravers.

Howard C. Dierlam, B.A. ..... Counsellor
Art Supervisor, Board of Education, Toronto.

Dorothy Emery, A.O.C.A. ..... Special Staff Member
Instructor of Art,
London & Stratford Normal Schools.

P.M. Gardiner, M.A. ..... Lecturer
Teacher of Still-life Painting and History of Art, Northern Vocational School, Toronto.

John Hall, O.S.A. ..... Instructor
Lecturer in Design at the School of Architecture, and in the Department of Art and Archeology, University of Toronto; painter; President of the Canadian Society of Graphic Arts.

Melva L. Hammerl, M.A. ..... Counsellor
Directing Teacher at Rooseveldt School, Detroit, Michigan, U.S.A.

Alfred Howell, A.R.C.A. (London) ..... Lecturer
Director of Art, Cleveland Board of Education; Professor of Art, Western Reserve University, Cleveland, Ohio.

Charles Howitt, B.A., B.Paed. ..... Lecturer
Inspector of Public Schools, York 8.

Garnet W. Humphrey ..... Counsellor
Art Instructor, King George School, Windsor; and part time Supervisor of Art, Windsor Public Schools.

Ethel M. Leacock ..... Instructor
Teacher in charge of the Pottery Department, Ottawa Public Schools.

Earla M. MacVannel, B.A. ..... Counsellor
Teacher, Art Department, Peterborough Collegiate and Vocational School.

Margaret McCormack ..... Counsellor
Art Teacher, Experimental Centre of Art Education, Toronto; formerly Art Supervisor, District of Grey East, Ontario.

Thomas M. Martin, B.A., B.Paed. ..... Counsellor
Art Supervisor, Board of Education, Toronto

Frederick Minkler, B.A., D.Paed. ..... Lecturer
Inspector of Public Schools, York 7.
Lecturer, Ontario College of Education, University of Toronto.

R. Pat Montgomery ..... Counsellor
Teacher, Oriole Park School, Toronto; formerly Director of Oriole Park Craft and Play Centre.

Rowley W. Murphy, A.R.C.A., O.S.A. ..... Instructor
Illustrator, designer and painter; Instructor of Life Drawing and Illustration, Ontario College of Art; formerly Official Royal Canadian Naval War Artist.

Arthur Price ..... Lecturer
Artist at the National Museum, Ottawa; formerly stage and movie set designer, illustrator and animation artist, Canada and U.S.A.

Donald Rosser, B.A. ..... Instructor
Instructor of Art, Central Technical School, Toronto.

Frederick K. Shaw, B.A. ..... Special Staff Member
Art teacher, Princeton Secondary School, Princeton, Ontario.

Louis A. Shore, B.A., B.Paed. ..... Counsellor
Directing teacher, Experimental Centre of Art Education, Toronto.

Robert Bond Short, M.A. ..... Instructor
Art Department, Northern Vocational School, Toronto; formerly an instructor of children in the Cleveland Museum of Art.

Carter B. Storr, M.A., Ph.D. ..... Lecturer
Principal, Crichton Public School, Ottawa, and Lecturer, Carleton College, Ottawa; formerly Guest Supervisor of Art, Auckland, and Lecturer at Educational Institutes, Auckland and Taranaki Districts, New Zealand.

P.H. Tacon, M.A., B.Paed. ..... Counsellor
Instructor of Art, Ontario College of Education, University of Toronto.

Jessie Thompson ..... Special Staff Member
Teacher, King George Public School, Kirkland Lake, Ontario.

J.J. Tokaryk, B.A. ..... Instructor
Teacher, Devonshire Intermediate School, Ottawa, and Craft Instructor Carleton College, Ottawa. Formerly a teacher in Saskatchewan.

Geoffrey Tomkinson ..... Instructor
Art teacher, Lambton-Kingsway Public School; formerly Specialist in Junior Art, Schools of Prestatyn, North Wales; member, National Society of Art Masters, London, England.

Constance E. Wagar, B.A. ..... Special Staff Member
Instructor of Art, Peterborough Normal School and Supervisor of Art, Peterborough Public Schools.

Notes regarding the work of the staff members:

Counsellors — The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors — The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers — The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members — Mrs. Thompson will act as Receptionist and will be in charge of the Summer School office. She will be pleased to help students solve problems which occur during the summer.

Miss Bertran will be in charge of groups of children, will act as Librarian, and will act on the Social Committee in charge of the co-curriculum.

Mr. Shaw will be in charge of supplies and will also act on the Social Committee.

Miss Emery and Miss Wagar will offer help to students whenever the need arises. As "roving instructors" they do not offer special units of work.

The Units of Work

Units numbered 100 to 199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered 200 to 299 are considered more advanced and are offered to elevate the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

101 A study will be made of activities and techniques suitable for children in kindergartens and primary grades. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of creative expression at the lower age levels will be held. Correlations of art and crafts with home, play, community and school activities will receive attention.

Daily 8 to 12
Follows the six-day week plan.

Miss Hammerl — Room A - 10

102 A study will be made of the art and crafts which are particularly suitable for children of the lower and middle grades of the elementary school. Activities will include fist puppetry, modelling, the use of rolled paper, finger painting, picture-making in two and three dimensions, mural making, the making of patterns for various purposes. The correlation of these activities with the programme of studies from grades two to six will be given special attention.

Daily 8 to 12
Follows the six-day week plan.

Mr. Dierlam — Room B - 10

103 An elementary study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of grades one to twelve. Correlations between music, literature and art will be considered. No previous knowledge of music is required.

Daily 8 to 12
Follows the six-day week plan.

Miss McCormack
Dr. Gaitskell — Room B - 8

105 The work to be explored will include elementary model-making of houses, interiors, stage-sets, papier-mâché work such as mask-making; paper sculpture, and the making and manipulation of marionettes and hand puppets. Suitable for grades 5 to 10

Daily 8 to 12
Follows the six-day week plan.

Mr. Martin — Room B - 12

106a A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern making on textiles will also be explored. Emphasis will be given to types of looms which can be easily constructed in the ordinary classroom.

Daily 8 to 12
Follows the six-day week plan
for the first three weeks.

Mr. Humphrey — Room B - 7

106b This unit is similar to 106a with the exception that more advanced weaving will be considered.

Daily 8 to 12
Held during the last six-day week.

Mr. Humphrey — Room B - 7

107 Exploration will be made of three-dimensional work suitable for the higher grades of the elementary school and for the secondary school grades. Materials used will include metal and leather.

Daily 8 to 12
Follows the six-day week plan.

Mr. Shore — Room C - 23

108 The work explored will include pattern-making and the practical uses to which patterns may be put in classroom activities. All work will be in two-dimensions and emphasis will be given to textile designing. Special attention will be given to a consideration of design motifs based upon life in Ontario. Design in everyday life will be considered when students take field trips to departmental stores where displays will be arranged. The work in this unit will be suitable for the higher grades of the elementary school, and for secondary school grades.

Daily 8 to 12
Follows the six-day week plan.

Miss MacVannel — Room B - 27

109 This unit will deal with experimental design in two and three dimensions. Students will have an opportunity of experimenting with new and comparatively little known techniques including manipulative design with coloured paper, montage, collage and mobile sculpture.

Daily 8 to 12
Follows the six-day week plan.

Mr. Tacon — Room A - 39

110 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities. Illustrated lectures will precede the activity work.

Daily 8 to 12
Follows the six-day week plan.

Mr. Buckland — Room A - 36(a)

111a Students will discover the relationship of various art forms to our environment. Examples of modern painting, interior decoration, show-windows displays, magazine advertising, literature, and music will be studied. The influence which the great historical styles, such as Greek, Gothic, Tudor, Baroque, and Victorian, have had upon the contemporary scene will receive comment. This unit will be valuable for teachers in secondary schools who are anxious to fuse social studies, art, history, literature and music into co-ordinated units of work. Students who bring magazines containing modern advertisements, illustrations of interiors, contemporary and period furniture, and any visual material related to their particular interests will find them of great use.

Daily 1 to 2
July 6 to July 28 inclusive.

Dr. Storr — Room C - 7

111b A study will be made of Canadian primitive art forms with special reference to those of the west coast Indian tribes and their relationship to Canadian culture. This unit will be considered a continuation of Unit 111a, although it may be taken as a separate unit. The unit will consist of lectures but students will engage in practical activities related to the topics under discussion. Motion pictures, slides, original drawings and photographs as well as actual Indian art specimens will be shown each day. Each day, also, recordings will be played.

Daily 1 to 2
July 29 to August 5 inclusive.

Mr. Price — Room C - 7

112 Particular reference will be made in this unit to developments in art education in the United States of America. A study will be made of art as education and of the areas of art experiences which should provide a balanced programme for the child. Following short talks each day, painting will be explored in order to discover the developmental steps in the learning process, appropriate materials and teaching techniques. Creative craft activities will receive attention.

Daily 8 to 12
Follows the six-day week plan.

Miss Cheavens — Room B - 35

113 This is a unit of work dealing with developments in art education in England. The unit will include short lectures to be followed by practical work. Methods of correlation between art and other subjects will be discussed while the work explored will be particularly suitable for the middle and upper grades of Ontario schools. Book craft including lettering, pattern-making, and simple binding will be explored.

Daily 8 to 12
Follows the six-day week plan.

Mr. Tomkinson — Room A - 12

114 This unit is divided into two parts. The first part comprises a series of lectures and general discussion on elementary pedagogy, philosophy, and psychology from the standpoint of an inspector of elementary schools and with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the rôle of the teacher of art as an educator. This unit of work is prerequisite for advanced studies in pedagogy required for the Supervisor's and Specialist's certificates.

The second part consists of a summary of contemporary trends in art education and will occupy the last three days of the unit. All students are urged to enrol in this unit of work.

Daily 1 o'clock
July 22 to August 4 inclusive.

Mr. Howitt
Mr. Howell — Auditorium

115 This is a unit dealing with the techniques of supervision of art and classroom organization in rural areas. Students will perform a number of practical activities and will discuss with experts the theoretical aspects of supervision.

Daily 8 to 12
Follows the six-day week plan
for the first two weeks.

Miss Atkinson
assisted by a staff of consultants

Room B - 6

116 This unit of work will include elementary techniques related to clay work such as the preparation and use of local clay and the making of simple equipment and tools. The use of clay as part of the activity programme in both elementary and secondary schools will be considered. As well as manipulating clay, the students will do some glazing and firing of small objects.

Daily 8 to 10
Follows the six-day week plan.

Miss Leacock

Room C - 22

117 A study will be offered of flower arrangement in miniature. Correlations will be made between art and some aspects of agriculture. Attention will be given to the designing and making of containers suitable for miniature arrangements.

Daily 11 to 12
Follows the six-day week plan
for the last two weeks.
(Students may leave other units
one hour earlier to be able to
include Unit 117 in their
programme.)

Mr. Montgomery

Room B - 34

118 This unit of work will deal with creative stitchery and decorative appliqué techniques with special emphasis on colour and texture. Students may also design and sew three-dimensional figurines, animal and toys, as well as puppets suitable for the classroom and related to Punch and Judy, the 16th century Italian Comedia del Arte, the Russian Ballet and Indian Craft. From the latter may be selected beadwork, featherwork, the making of moccasins and buckskins.

Daily 10 to 12
Follows the six-week day plan.

Mrs. Commanda

Room B - 4

201 An advanced study will be offered of the techniques of linoleum cutting and printing on both paper and textiles. The use of multiple as well as single blocks will be considered.

Daily 8 to 12
Follows the six-day week plan.
Students who wish to explore multiple block work may remain two weeks if they so desire.

Miss Depew — Room C - 14

202 A study will be made of creative wood carving. Students will learn how to carve with simple tools using easily obtainable woods found in Ontario. Correlations of carving with the programme of studies for elementary and secondary schools will be stressed.

Daily 8 to 12
Follows the six-day week plan.

Mr. Cox — Room A - 29

203 Picture-making A--This unit will deal with advanced picture-making in two dimensions. Students will explore the properties of the elements of design, including mass, space, line, light and shade, colour and texture. The emotional content of design will be stressed and the media used will include chalk, tempera, ink and oils. Field trips will be arranged by the instructor.

Daily 8 to 12
July 6 to July 21 inclusive.

Mr. Hall — Room C - 27
Mr. Rosser — Room C - 25

204 Picture-making B--A study will be made of painting in the 20th century. This unit will include brief lectures and practical work. Students will be brought up-to-date, regarding contemporary trends in painting both here and abroad, and will explore a number of techniques in oil painting. It is recommended that students take unit 203 before enrolling in this unit.

Daily 8 to 12
July 22 to August 6 inclusive.

Mr. Hall — Room C - 27
Mr. Rosser — Room C - 25

205 This will include an advanced study of drawing from the living costume model. Media will include conte crayon, pencil, and fountain pen and ink as a medium for line drawing.

Daily 8 to 12
Follows the six-day week plan for the first three weeks. Students who wish to spend more than one week in this unit may do so by making arrangements with staff members concerned. Sessions of 9 days or 12 days are to be recommended for some students.

Mr. Murphy — Room C - 18

206 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 205. If students will bring compositions painting during the past year in any medium, of subjects of interest to them, Mr. Murphy will endeavour to give helpful criticisms of these works during part of the time allotted to this unit.

Daily 8 to 12
Follows the six-day week plan for the fourth week only.

Mr. Murphy — Room C - 18

207 An advanced study will be offered of the silk-screen process. The silk-screen patterns will be applied to paper and to textiles.

Daily 8 to 12
Follows the six-day week plan.

Mr. Short — Room C - 10

209 An advanced study of creative metal work will be offered. Students will make silver jewellery. A small extra charge will be made for the metal used in quantity. Students should bring inset stones or any old jewellery from which stones can be used.

Daily 8 to 12
This unit will be offered during the first six-day week and will be repeated during the second week.

Mrs. Cryderman — Room C - 9

210 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts.

This course is required for students who seek a Supervisor's or a Specialist's Certificate. Unit 114 is prerequisite for entrance into 210. Students who wish to enter Unit 210 this year and who did not take Unit 114 in 1946 or 1947 should discuss the matter with the lecturer.

1 p.m.
Beginning July 6 and continuing every day until July 21.

Dr. Minkler — Auditorium

211 This unit of work will consist of examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design while practical studies will be conducted in order to put the theories of these schools into practice.

11 a.m.
July 6 for 26 consecutive days.

Mr. Gardiner — Room B - 29

212 Research Seminar in "A Historical Style"

This seminar is for those students taking the lecture course 112 and who would enjoy applying the theory to a practical unit of study involving some technical skill.

The purpose of this study is to demonstrate how art may be integrated with other subjects at the high school level.

After a general approach to the theoretical and practical problem of the unit of study, the group will be divided into teams depending upon the natural aptitudes and interests of the individuals.

Several days will be spent in research in literature, history, music, art and philosophy. Special emphasis will be placed upon the modern adaptation of the style in each field of study.

The group will then organize the material into a unit and after making titles, charts and illustrations and will then make a visual record of the work in 16mm coloured motion picture film.

Daily 2 to 3
July 6 to July 29 inclusive.

Dr. Storr — Room C - 7

213 An advanced study will be offered of creative leather work. An extra charge will be made for leather used in quantity. Leather will be supplied for the making of small objects, however. The first day will be devoted to a thorough review of the various ways of dealing with leather. Students should bring any leather tools they possess.

Daily 8 to 12
Follows the six-day week plan.

Mr. Tokaryk — Room B - 36

301 This unit is a refresher course. No work is especially prescribed. Students may elect activities from any of the units of work from 100 to 299. After a student has elected his programme, he should have it approved by the Principal. Students may elect Units 301 and 302 during the summer should they desire a longer refresher course.

July 3 to July 18 inclusive.

302 This unit is similar to unit 301.

July 21 to August 5 inclusive.

401 This is a unit for non-teachers interested in Community Programmes. The unit will run for any two six-day weeks. Students will elect work from units 101 to 213 inclusive. Lectures will be offered by officials from the Department of Education interested in Community Programmes.

Administration

The administration of the summer courses in art and crafts is planned somewhat according to the "Educational Workshop." The Educational Workshop is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the educational workshop is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situation and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The educational workshop is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All have taught art in one form or another, and this experience should be shared with others.

Students are therefore at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

THE "SIX-DAY WEEK" PLAN

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a "six-day week" plan. Time during the summer is divided into four six-day blocks.

DAY NUMBER	1	2	3	4	5	6	
	July 6	7	8	9	12	13	1st 6-day week
	14	15	16	19	20	21	2nd 6-day week
	22	23	26	27	28	29	3rd 6-day week
	30	Aug. 2	3	4	5	6	4th 6-day week

Staff member, whose units of work follow this time-table open their classes on each Day 1 and close them on each Day 6. In this way a unit of work may be offered four times during the summer. The unit prescriptions on pages 9 to 17 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the six-day week. Some of these units, because their content is greater, span two weeks. The lecture courses, taking only a small fraction of each day, are arranged so that they are independent of the six-day week. It is felt that students could leave a course in manual work to attend a lecture, without undue loss until their return (from forty minutes to one hour later) to the manual work.

Selecting a Personal Programme

This section of the bulletin is to help you choose a personal programme during the summer. The first question which will occur to you is how much work should be covered. The amount of work you do will depend upon yourself. Since you are an adult and have gone to the trouble of enrolling in these courses, the chances are that you will do more than enough work this summer. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weight values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) Consider your own preferences. What kind of art work would you like to do? Do you like drawing and painting or do you like crafts?

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations and hence would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks, leather and the like could you acquire from the natural environment? Select activities which could be made from such material.

(g) If you intend to take work in the future leading to more advanced certificates take Unit 114 which is a prerequisite for Unit 210. All students should consider taking this Unit, however, whether or not they intend to continue with their art studies, Units 111a and 111b are highly recommended for all, since these Units will give students an excellent background in history of art and aesthetics.

NOTE: YOU MAY ELECT ANY WORK UNIT FROM 100 TO 299 BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE 100's ARE EXPLORATORY WHILE THOSE NUMBERED IN THE 200's ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF STUDENTS IS EXPECTED.

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary courses.

(b) Select a programme which includes both art and craft work.

(c) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units - (210 or 211).

Since both these units are required for the most advanced certificates by taking one of them this year, you will lighten your lecture programme considerably in your third year. Units 111a and 111b (together) may be taken in place of 211.

(d) Study the prescriptions of the units of work being offered for exploratory purposes - (100 - 199). They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work to be successful must; (1) be familiar with many techniques; (2) be capable of using these techniques in relation to the common experiences of children; (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media; (4) enjoy a sensitivity in regard to design; (5) have a reasonable understanding of the philosophy and pedagogy underlying art education; (6) have a reasonable knowledge of our heritage of art output.

Courses are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced courses provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

A theory is held by many educationists that appreciation of fine design grows largely in relation to production. In other words by working with any medium one tends to increase his ability to recognize excellence of design in the same medium produced by others. It is expected therefore that the practical work which a student does will tend to elevate his taste. A sureness of taste is probably the greatest asset which any teacher can gain.

Candidates for the Supervisor's or Specialist's certificates should:

(a) select work from such units as the following to improve their ability and taste in two-dimensional design: Units 106b, 108, 109, 201, 204, 205, 206, 207;
(b) select work from such units as the following to improve their ability and taste in three-dimensional design: Units 109, 202, 209;
(c) select 210 for an understanding of philosophy of art education;
(d) select 111a and 111b, 211, or 212 for an understanding of the history of art.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

APPROVED TIMETABLE			
DATE	JULY 6 to JULY 13	DATE	JULY 14 to JULY 21
UNIT NO.		UNIT NO.	
STAFF MEMBER		STAFF MEMBER	
ROOM NO.		ROOM NO.	
DATE	JULY 22 to JULY 29	DATE	JULY 30 to AUGUST 6
UNIT NO.		UNIT NO.	
STAFF MEMBER		STAFF MEMBER	
ROOM NO.		ROOM NO.	

TIMETABLE OF LECTURES				
UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED. ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE RECEPTIONIST. LAST DATE TO MAKE SUCH CHANGES IS JULY 14. STUDENTS ARE THEREFORE ADVISED TO EXPLORE EARLY IN THE SESSION THE WORK OFFERED.

Working at Your Programme

Any summer course in art and crafts should be characterized by a happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time you start to feel "desperate", you had better talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a social committee composed of staff members and students will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of everyone.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed.

Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING — You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would therefore be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK — Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts?

It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes for is that you may have experiences which will enable you to become a better teacher. Therefore do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practice between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 - 299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis of most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

CHILDREN WORKING — Groups of children will be working in the building during the summer. Some of these children will work side-by-side with the students. Students should keep an eye on the way in which these young people go about their work and should examine their finished

products. In this way, information may be gained regarding the normal output of youngsters. Miss Bertran, who is in charge of the groups of children will keep a display of their work on view in and around B-19.

PRESCRIBED READING — There is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from Miss Bertran, Room B-19.

WRITTEN ASSIGNMENTS — What has been said concerning "prescribed reading" applies also to "written assignments". There are no "written assignments" attached to the work units which must be included in note books. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing for his own benefit, and not as a proof of work done.

EXAMINATIONS — Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish.

NOTE BOOKS — Students are expected to keep note books during the summer session. Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems which are vital to you discussed by lecturers.

5. Short accounts of any reading which may have bearing upon the topics outlined in your note book.

Write only that which is necessary and useful.

NOON HOUR ACTIVITIES — Activities of various kinds are arranged for the noon hours, 12 to 1. Mr. Buckland will plan musical programmes. He solicits musical talent from the students and others. Mr. Shore will show films dealing with art and with general educational topics. These films are shown in the auditorium on each day having an even number. Plays and other stage productions will also be offered.

CAFETERIA — The cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and for cleanliness. Refreshments are served each day from 10 a.m. to 1 p.m.

VOLUNTARY STUDY — During each afternoon the building will be open until 5 p.m. Students may continue to work at various activities of their own choice during this time. Some staff members will be in attendance.

When You Finish a Work Unit...

At the close of each unit of work you have a number of things to do.

1. Each worker has a Progress Record Card which will be obtained from Mrs. Thompson, room B - 9. These cards have spaces for a record of activities explored under the guidance of the staff members.

   On the last day on which you intend to stay in each unit of work, (usually Day 6), get your card from Mrs. Thompson between 8 and 9 o'clock. Mrs. Thompson will tell each group when its cards are available. The cards are placed in alphabetical order on a table outside room B - 9. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your note book to your staff member and have him initial it.

Evaluating the Summer Session

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are the people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art and crafts courses are based upon the suggestions offered by students at the 1945, 1946 and 1947 summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ONTARIO
DEPARTMENT OF EDUCATION

Summer Courses in Art and Crafts

1947

ORIENTATION BULLETIN

Orientation Bulletin

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART AND CRAFTS:

TORONTO, 1947.

Welcome You are cordially welcomed to the 1947 session of the Departmental summer courses in art and crafts. It is hoped that you will thoroughly enjoy the experience of associating with a large group of people keenly interested in art education.

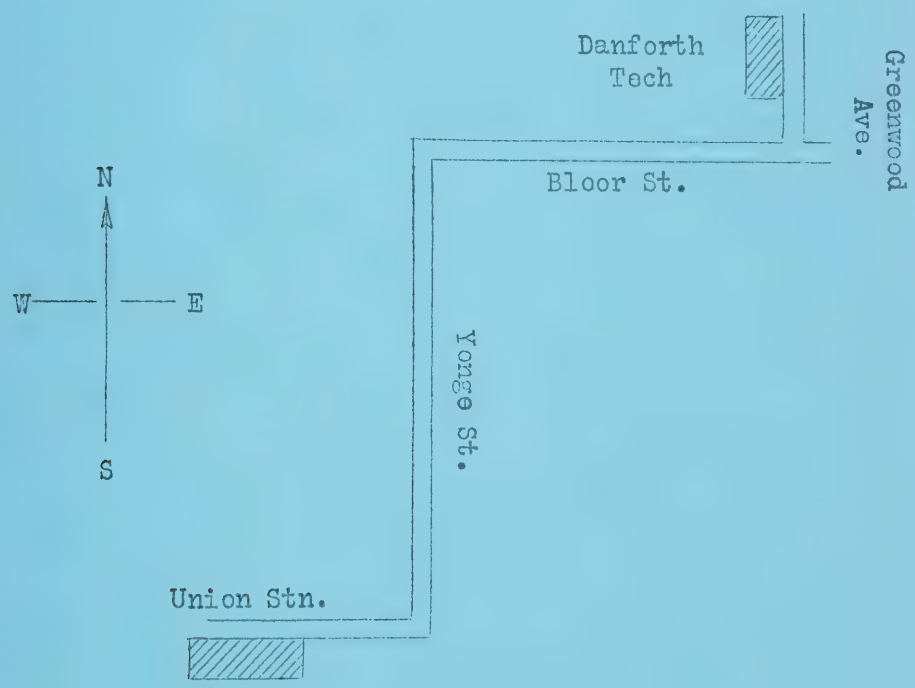
This year many new units of work are offered while several new members have been added to the staff. The new work units should be valuable for most teachers, and the staff members are well prepared to help each student to relate the work in art and crafts to general education.

Previous summer courses in art and crafts have been noted for their happy atmosphere. This summer should prove no exception. As in the past, students will enjoy freedom to select the work which interests them; staff members will be eager for everyone to achieve success; the work will be creative, and hence stimulating and enjoyable; compulsory homework and the worry of examinations will be eliminated; students will again be free to elect their working partners; and finally, an enjoyable social programme will be arranged.

You will find that this bulletin contains valuable information. Read it carefully, and bring it with you to the summer session.

What to Do
July 2 and 3

July 2 The opening day of the summer session will be devoted to registration and orientation. The courses are held in the Danforth Technical School, 840 Greenwood Avenue. Take a Bloor car and get off at Greenwood. Then go one block north.

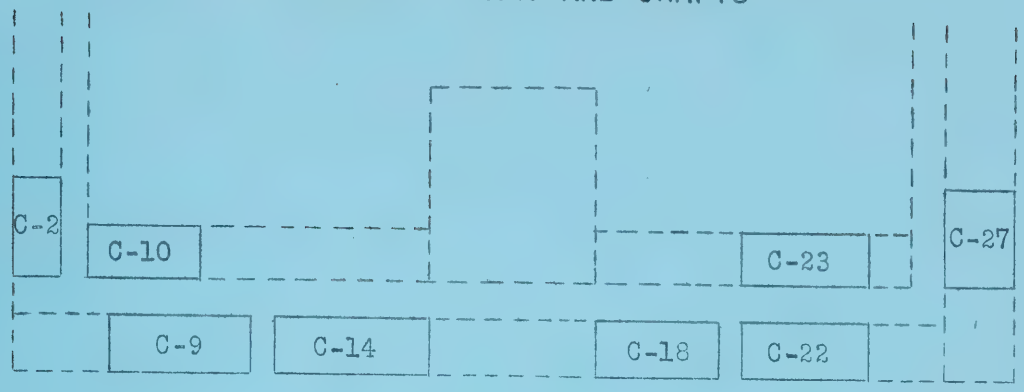


1. Upon arrival at the Danforth Technical School, go to the office of the Summer Session (not the Office of the Technical School).

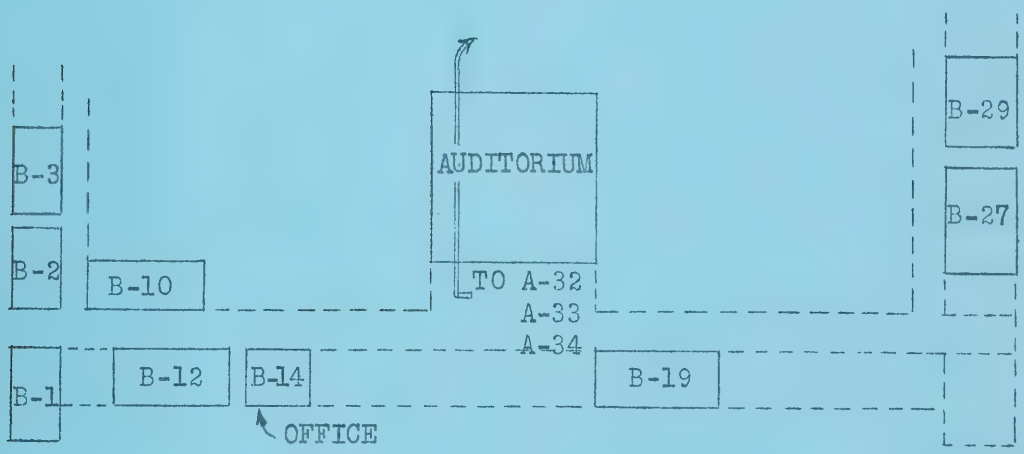
Signs will direct you to the right office, room B-14. Go to Miss McAughey, the Receptionist, and her assistants, and

(a) pay the $10 course fee,
(b) pay the $2 supply fee,
(c) get a receipt for the fees,
(d) get a Progress Record Card,
(e) get a copy of Form A on which you will later write the course units you wish to take.

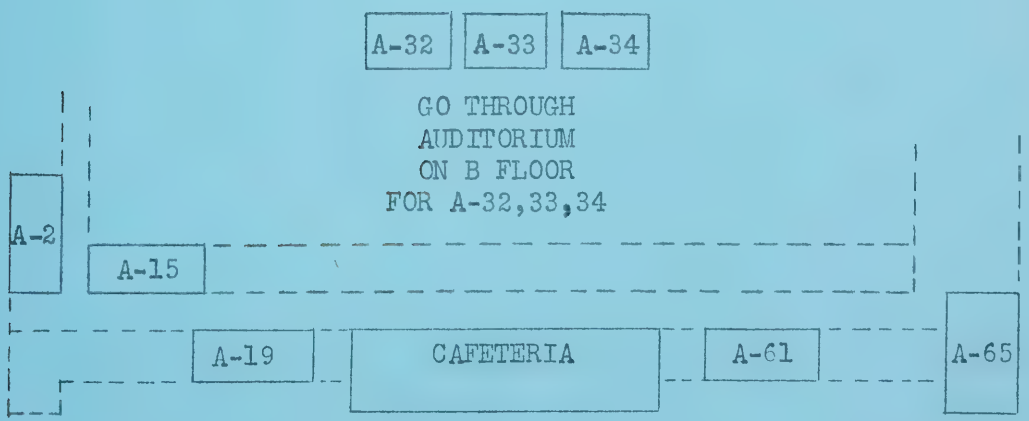
ROOM PLACEMENT - SUMMER
COURSES IN ART AND CRAFTS



TOP FLOOR (C)



MAIN FLOOR (B)



BASEMENT (A)

2. Read the Orientation Bulletin.

3. Plan your summer's work by: (a) looking at the exhibits in the various rooms;
(b) talking to the staff members who will meet you in their rooms.

4. When you have decided on your programme go to each staff member involved and ask him (or her) to place your name on his class list. If his list is complete for one week, he may be able to register you for another week. Many units of work overlap each other, so that if you are disappointed in not being able to register for one unit you will be able to study similar work in another.

5. When you have been enrolled in a work unit and for a definite time, make the proper entry on Form A.

6. Complete Form A so that you have a full programme.

7. Fill out the heading of your Progress Record Card in block letters.

8. Copy your completed programme from Form A into Page 20 of the Orientation Bulletin.

9. Hand in to Miss McAughey, Room B-14 (a) your Progress Record Card,
(b) Form A.

JULY 3 8 a.m. Go to the auditorium where you will be introduced to the staff and where you may ask questions.

8.15 a.m. Classes begin.

The Staff

C. D. Gaitskell, M.A., D.Paed. ..... Principal
Director of Art, Department of Education, Province of Ontario.

Mabel A. Bertran ..... Instructor
Primary teacher, O'Brien Street Public School, Widdefield, Ontario; critic teacher, Provincial Normal School, North Bay.

George H. Buckland, B.A. ..... Counsellor
Supervisor of Art, Ottawa Public Schools

E. B. Cox, B.A. ..... Instructor
Sculptor in wood; Master, Upper Canada College, Toronto.

M. Cryderman ..... Instructor
Head of Art Department, H. B. Beal Technical and Commercial High School, London, Ontario.

Viola Depew, C.P.E. ..... Instructor
Supervisor of Art, Hamilton Elementary Schools. Member of the Canadian Society of Graphic Arts; the Society of Canadian Painter-Etchers and Engravers.

Howard C. Dierlam, B.A. ..... Instructor
Assistant Art Supervisor, Board of Education, Toronto.

P. M. Gardiner, M.A. ..... Lecturer
Art Teacher, Northern Vocational School, Toronto.

Jeanie Garland ..... Counsellor
Supervisor of Art, York Township Public Schools.

Florence V. Gough ..... Counsellor
Art Staff Assistant assigned to the Office of the Director of Art, New York City; a graduate of Pratt Institute.

John Hall ..... Instructor
Special lecturer in the school of Architecture, and in the Department of Art and Archeology, University of Toronto; painter; President of the Canadian Society of Graphic Arts.

Melva L. Hammerl M.A. ..... Counsellor
Critic Teacher in Elementary Art, Wayne University, Detroit; formerly a student at the National University of Mexico and the University of Colorado.

Charles Howitt, B.A., B.Paed. ..... Lecturer
Inspector of Public Schools, York 8.

Garnet W. Humphrey ..... Counsellor
Art Instructor, King George School, Windsor.

Muriel Kelley, B.A. ..... Counsellor
Art teacher, Lambton-Kingsway School.

Earla M. MacVannel, B.A. ..... Counsellor
Teacher, Art Department, Peterborough Collegiate and Vocational School.

Jessie McAughey ..... Receptionist
Teacher, Wisa Wasi Public School; Critic Teacher, Provincial Normal School, North Bay.

Margaret McCormack ..... Counsellor
Art Supervisor, Brockville Public Schools

Thomas M. Martin, B.A., B. Paed. ..... Counsellor
Member of the staff of the Art Department, Danforth Technical School.

Frederick Minkler, B.A., D. Paed. ..... Lecturer
Inspector of Public Schools, York 7.
Lecturer, Ontario College of Education.
University of Toronto.

Rowley W. Murphy, A.R.C.A., O.S.A. ..... Instructor
Illustrator, designer and painter;
Instructor of Life Drawing and Illustration,
Ontario College of Art; formerly Official
Royal Canadian Naval War Artist.

Donald Rosser, B.A. ..... Instructor
Instructor, Central Technical School,
Toronto.

Louis A. Shore, B.A., B.Paed. ..... Counsellor
Art Instructor, Central High School of Commerce, Toronto.

Carter B. Storr, M.A., Ph. D. ..... Lecturer
Principal, Crichton Public School, Ottawa, and Lecturer, Carleton College, Ottawa; formerly Guest Supervisor of Art, Auckland, and Lecturer at Educational Institutes, Auckland and Taranaki Districts, New Zealand.

Robert Short, M.A. ..... Instructor
Formerly an instructor of children in the Cleveland Museum of Art, and a student at Western Reserve University, Ohio.

Edna Tacon, O.S.A. ..... Instructor
Non-objective painter; member of the Ontario Society of Artists; Teacher of Fashion Design, Rehabilitation School, Toronto; formerly, Lecturer, Guggenheim Foundation, New York.

P.H. Tacon, M.A., B.Paed. ..... Counsellor
Instructor of Art, Ontario College of Education, University of Toronto.

Geoffrey Tomkinson ..... Counsellor
Specialist in Junior Art, Schools of Prestatyn, North Wales.

Frank G. Walker ..... Counsellor
Principal, S.S. 4 Saltfleet, Van Wagner's Beach, Ontario; formerly, teacher of demonstration classes, Queen's University, and lecturer on the Enterprise, MacDonald College, Province of Quebec.

Bertha F. Watts ..... Instructor
Instructor of Art, Ottawa Normal School.

Isabelle Hallam Whitley, B.A. ..... Counsellor
Director of the Art Centre at the Duke of Connaught Community Centre, Toronto; Reader, Department of Art and Archaeology, University of Toronto.

Notes regarding the work of the staff members:

Counsellors The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special field which are brought before them by the students.

Receptionist The Receptionist, Miss McAughey, is in charge of the office. She will be pleased to help students solve small personal problems.

Special Staff Members Three members of the staff do not offer definite courses. Miss Watts, Miss Bertran and Mr. Rosser have a "roving commission" in which they offer help to individual students whenever special help is needed. Mr. Rosser is also in charge of supplies, while Miss Bertran is in charge of the children's groups and the library.

When students visit the Royal Ontario Museum Miss Dorothy Drever of the Museum staff will be there to help them

The Units of Work

101 A study will be made of activities and techniques suitable for children in kindergartens and primary grades. The study will include the actual working out of techniques by members of the class. Discussion dealing with the natural modes of creative expression at the lower age levels will be held. Correlations of art and crafts with home, play, community and school activities will receive attention.

Daily 8 to 12
Follows the six-day week plan.

Miss Hammerl — Room A - 2

102 A study will be made of the art and crafts which are particularly suitable for children of the lower and middle grades of the elementary school. Activities will include fist puppetry, modelling, the use of rolled paper, finger painting, picture-making in two and three dimensions, mural making, the making of patterns for various purposes. The correlation of these activities with the programme of studies from grades two to six will be given special attention.

Daily 8 to 12
Follows the six-day week plan.

Miss Garland — Room B - 10
Mr. Dierlam — Room B - 3

103 An elementary study will be offered of picture-making in two dimensions. Activities will include drawing, painting, lettering, poster-making, as well as a survey of a number of new techniques of handling traditional media. Considerable attention will be given to an analysis of design as well as to the use of picture-making in the general school programme of grades seven to twelve.

Daily 8 to 12
Follows the six-day week plan.

Miss McCormack — Room B - 1
Dr. Gaitskell

104 A study will be made of picture-making in three dimensions with a wide variety of media. The work will be correlated with the programme of studies from Grade I to Grade VIII.

Daily 8 to 12
Follows the six-day week plan.

Miss Kelley — Room A - 34

105 The work to be explored will include elementary model-making of houses, interiors, stage-sets, mask-making, paper-sculpture, and the making and manipulation of marionettes and hand puppets. Suitable for grades 5 to 10.

Daily 8 to 12
Follows the six-day week plan.

Mr. Martin — Room B - 12

106 A study of elementary loom weaving will be offered. Many types of looms will be used. Simple techniques related to pattern making on textiles will also be explored. "Standpatter" dolls will be made and will be used in connection with the diorama and panorama. Themes will be selected from the programmes of study for the middle and upper grades of the elementary school.

Daily 8 to 12
Follows the six-day week plan.

Mr. Humphrey — Room B - 2

107 A study will be made of three-dimensional work suitable for the higher grades of the elementary school and for the secondary school grades. Materials used will include wood, metal and leather. Special emphasis will be given to leather work.

Daily 8 to 12
Follows the six-day week plan.

Mr. Shore
Miss Watts — Room C - 23

108 A study will be offered of a creative approach to art education particularly in secondary schools. The work explored will include pattern-making and the practical uses to which patterns may be put in classroom activities Picture-making will also receive attention. All the work will be in two-dimensions and some emphasis will be given to textile designing. Correlation between art and other secondary school subjects will be considered. Much of the work in this unit will also be suitable for the higher grades of the elementary school.

Daily 8 to 12.
Follows the six-day week plan.

Miss MacVannel — Room B - 27

109 This unit will deal with experimental design in two and three dimensions. Students will have an opportunity of experimenting with new and comparatively little known techniques including manipulative design with coloured paper, montage, collage and mobile sculpture.

Daily 8 to 12.
Follows the six-day week plan.

Mr. Tacon — Room A - 65

110 A study will be made of the enterprise to discover the place of art and crafts in a comprehensive and co-ordinated body of learning in the elementary school programme. Students will elect their own themes and activities. Illustrated lectures will precede the activity work.

Daily 8 to 12.
Follows the six-day week plan.

Mr. Walker
Mr. Buckland. — Room A - 61

111 Students will discover the relationship of various art forms to our environment. Examples of modern painting, interior decoration, show-windows displays, magazine advertising, literature, and music will be studied. The influence which the great historical styles, such as Greek, Gothic, Tudor, Baroque, and Victorian, have had upon the contemporary scene will receive comment. This unit will be valuable for teachers in secondary schools who are anxious to fuse social studies, art, history, literature and music into co-ordinated units of work.

Daily 1 to 2.
July 3 to July 28 inclusive.

Dr. Storr — Room C - 2

112 Particular reference will be made in this unit to developments in art education in the United States of America. A study will be made of art as education and of the areas of art experiences which should provide a balanced programme for the child. Following short talks each day, painting will be explored in order to discover the developmental steps in the learning process, appropriate materials and teaching techniques. Creative craft activities will receive attention.

Daily 8 to 12.
Follows the six-day week plan.

Miss Gough — Room A - 33

113 This is a unit of work dealing with developments in art education in England. The unit will include short lectures to be followed by practical work. Methods of correlation between art and other subjects will be discussed while the work explored will be particularly suitable for the middle and upper grades of Ontario schools.

Daily 8 to 12.
Follows the six-day week plan.

Mr. Tomkinson — Room A - 15

114 This unit comprises a series of lectures, discussion and practical work on elementary pedagogy, philosophy, and psychology from the standpoint of an inspector of elementary schools and with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight and understanding of the role of the teacher of art as an educator.

This unit of work is prerequisite for advanced studies in pedagogy required for the Supervisor's and Specialist's certificates.

Daily 11.
Beginning July 3 every day until July 16 inclusive.
Repeated from July 21 until August 1, inclusive.

Mr. Howitt — Auditorium

201 An advanced study will be offered of the techniques of linoleum cutting and printing on both paper and textiles. The use of multiple as well as single blocks will be considered.

Daily 8 to 12.
Follows the six-day week plan. Students who wish to explore multiple block work may require two weeks.

Miss Depew — Room C - 14

202 A study will be made of creative wood carving. Students will learn how to carve with simple tools using easily obtainable woods found in Ontario. Correlations of carving with the programme of studies for elementary and secondary schools will be stressed.

Daily 8 to 12
Follows the six-day week plan.

Mr. Cox — Room C - 22

203 This unit will deal with advanced picture-making in two dimensions. Students will explore the properties of the elements of design, including mass, space, line, light and shade, colour and texture. The emotional content of design will be stressed and the media used will include chalk, tempera, ink and oils. Field trips will be arranged by the instructor.

Daily 8 to 12.
Offered from July 3 to July 18, inclusive.
Repeated from July 21st to August 5th, inclusive.

Mr. Hall — Room C - 27

204 A study will be made of painting in the 20th century. This unit will include lectures and practical work. Students will be brought up-to-date, regarding contemporary trends in painting both here and abroad, and will explore a number of techniques in oil painting.

Daily 8 to 12.
Offered from July 3 to July 18, inclusive.
Repeated from July 21st to August 5, inclusive.

Mrs. Tacon — Room C - 18

205 This will include an advanced study of drawing from the living model. Media will include conte crayon and pencil.

Daily 8 to 12.
Follows the six-day week plan for the first three weeks.

Mr. Murphy — Room A - 19

206 An advanced study of composition suitable for illustration will be offered. Media are the same as those used in Unit 205.

Daily 8 to 12.
Follows the six-day week plan for fourth week only.

Mr. Murphy — Room A - 19

207 An advanced study will be offered of the silk-screen process and of poster-making. The silk-screen patterns will be applied to paper and to textiles.

Daily 8 to 12.
Follows the six-day week plan.

Mr. Short — Room C - 10

208 This unit deals with advanced stage design. Methods of using stage design in relation to the daily school programme will receive considerable emphasis. Students will make stage sets in miniature, will explore the properties of available materials, and will consider the elements of light and shade, and their effects upon colour, texture, mass and space, as well as upon the mood to be expressed.

Daily 8 to 12.
Follows the six-day week plan.

Mrs. Whitley — Room A - 32

209 An advanced study of creative metal work will be offered. Students will make silver jewellery. A small extra charge will be made for the metal used.

Daily 8 to 12.
This unit will be offered during the first six-day week and will be repeated during the second week.

Mrs. Cryderman — Room C - 9

210 A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training," personality development, self expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts.

This course is required for students who seek a Supervisor's or a Specialist's Certificate. Unit 114 is prerequisite for entrance into 210. Students who wish to enter Unit 210 this year and who did not take Unit 114 in 1946 should discuss the matter with the lecturer.

1 p.m.
Beginning July 3 and continuing every day until July 30th.

Dr. Minkler — Auditorium

211 This unit of work will consist of examination of the historical development of art and its effect upon contemporary architecture, industrial design and painting. Considerable time will be devoted to discussion relative to the development of modern schools of design while practical studies will be conducted in order to put the theories of these schools into practice.

11 a.m.
July 3 for 20 consecutive days.

Mr. Gardiner — Room B - 29

301 This unit is a refresher course. No work is especially prescribed. Students may elect activities from any of the units of work from 100 to 299. After a student has elected his programme, he should have it approved by the principal.

July 3 to July 18, inclusive.

302 This unit is similar to unit 301.

July 21 to August 5, inclusive.

Administration

The administration of the summer courses in art and crafts is planned somewhat according to the "Educational Workshop." The Educational Workshop is a method of in-service education of teachers based upon two well-known principles of learning. The first principle of learning which has influenced the planning of these courses is that learning takes place most efficiently when one is ready for the material which he wishes to learn; and the second is that a person learns best when he is learning in order to satisfy his own needs.

In order to meet these requirements of readiness and need, the educational workshop is organized so that students may have great freedom of choice regarding the studies they pursue. The students entering these courses have many individual problems resulting from their different experiences, while their ability to solve the problems varies from person to person. It is usually impossible to present to the group as a whole, subject matter and art techniques which can be meaningful for all. At the same time, the students entering the art and crafts courses have many different needs resulting from their teaching situation and from their own personal likes and dislikes in art. Doubt has been cast, therefore, upon the value to the individual of memorizing material or doing exercises in art at the demand of someone else. Learning which does not meet a real need of a student usually is of only limited value, and often is soon forgotten.

The educational workshop is also influenced by certain concepts related to the democratic ideal. It is felt that every student enrolled in these courses has something to contribute to the learning of everyone. All have taught art in one form or another, and this experience should be shared with others.

Students are therefore at liberty to elect the classes they wish to enter. Upon entering these classes they are free to elect the activities they wish to pursue. The staff members have no rigid plan regarding topics to be followed. They are ready to allow debate of any ideas relevant to the teaching of art and crafts, and they are pleased to allow students to experiment with techniques.

THE "SIX-DAY WEEK" PLAN

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a "six-day week" plan. Time during the summer is divided into four six-day blocks.

Day Number 1	2	3	4	5	6	
July 3	4	7	8	9	10	1st 6-day week
11	14	15	16	17	18	2nd 6-day week
21	22	23	24	25	28	3rd 6-day week
29	30	31	Aug. 1	4	5	4th 6-day week

Staff members, whose units of work follow this timetable open their classes on each Day 1 and close them on each Day 6. In this way a unit of work may be offered four times during the summer. The unit prescriptions on pages 9 to 15 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the six-day week. Some of these units, because their content is greater, span two weeks. The lecture courses, taking only a small fraction of each day, are arranged so that they are independent of the six-day week. It is felt that students could leave a course in manual work to attend a lecture, without undue loss until their return (from forty minutes to one hour later) to the manual work.

Selecting a Personal Programme

This section of the bulletin is to help you choose a personal programme during the summer. The first question which will occur to you is how much work should be covered. The amount of work you do will depend upon yourself. Since you are an adult and have gone to the trouble of enrolling in these courses, the chances are that you will do more than enough work this summer. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weight values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) Consider your own preferences. What kind of art work would you like to do? Do you like drawing and painting or do you like crafts?

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations and hence would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background may have fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? How may these conditions be overcome? What local materials such as woods, grasses, barks and the like could you acquire from the natural environment? Select activities which could be made from such material.

(g) If you intend to take work in the future leading to more advanced certificates take Unit 114 which is a prerequisite for Unit 210.

NOTE: YOU MAY ELECT ONLY THOSE WORK UNITS WHICH ARE NUMBERED FROM 100 to 199.

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in your elementary courses.

(b) Select a programme which includes both art and craft work.

(c) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture units. (210 or 211) Since both these units are required for the most advanced certificates, by taking one of them this year, you will lighten your lecture programme considerably in your third year.

(d) Study the prescriptions of the units of work being offered for the Elementary Certificate. (100 - 199) They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

3. If you are working toward a Specialist's or Supervisor's Certificate.

It is generally agreed that a teacher of art and craft work to be successful must (1) be familiar with many techniques, (2) be capable of using these techniques in relation to the common experiences of children, (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media, (4) enjoy a sensitivity in regard to design, (5) have a reasonable understanding of the philosophy and pedagogy underlying art education, (6) have a reasonable knowledge of our heritage of art output.

Courses are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced courses provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

A theory is held by many educationists that appreciation of fine design grows largely in relation to production. In other words by working with any medium one tends to increase his ability to recognize excellence of design in the same medium produced by others. It is expected therefore that the practical work which a student does will tend to elevate his taste. A sureness of taste is probably the greatest asset which any teacher can gain.

Candidates for the Supervisor's or Specialist's certificates should:

(a) select work from some of the following units to improve their ability and taste in two-dimensional design: Units 109, 201, 204, 205, 206, 207;

(b) select work from some of the following units to improve their ability and taste in three-dimensional design: Units 109, 201, 202, 204, 208, 209;

(c) select 210 for an understanding of philosophy of art education;

(d) select 111 or 211 for an understanding of the history of art.

NOTE: YOU MAY ELECT ANY UNIT OF WORK FROM 100 TO 299.

APPROVED TIMETABLE			
DATE	JULY 3 to JULY 10	DATE	JULY 11 to JULY 18
UNIT NO.		UNIT NO.	
STAFF MEMBER		STAFF MEMBER	
ROOM NO.		ROOM NO.	
DATE	JULY 21 to JULY 28	DATE	JULY 29 to AUGUST 5
UNIT NO.		UNIT NO.	
STAFF MEMBER		STAFF MEMBER	
ROOM NO.		ROOM NO.	

TIMETABLE OF LECTURES				
UNIT NO.	TIME	LECTURER	DATES OF LECTURES	ROOM NO.

TO BE FILLED IN AFTER STUDENTS' TIMETABLE HAS BEEN APPROVED. ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE PRINCIPAL.

Working at Your Programme

Any summer course in art and crafts should be characterized by a happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG — No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time you start to feel "desperate," you had better talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour strong feelings of frustration and begin to think you are failing in your work, you will be bound to fail. A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK — Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a student's organization will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of every one.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed.

Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking for it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would therefore be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts?

It is felt that in the brief time allotted to the elementary units (100 to 199), participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes for is that you may have experiences which will enable you to become a better teacher. Therefore do not repeat work just to perfect an isolated skill. Such skill is useful to have, but if you want to achieve it, practice between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (200 -299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis of most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

CHILDREN WORKING

Groups of children will be working in the building during the summer. Some of these children will work side-by-side with the students. Students should keep an eye on the way in which these young people go about their work and should examine their finished

products. In this way, information may be gained regarding the normal output of youngsters. Miss Bertran, who is in charge of the groups of children will keep a display of their work on view in room B-19.

PRESCRIBED READING — There is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

Many interesting books may be borrowed. These may be obtained from Miss Bertran, room B-19.

WRITTEN ASSIGNMENTS — What has been said concerning "prescribed reading" applies also to "written assignments." There are no "written assignments" attached to the work units which must be included in note books. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing for his own benefit, and not as a proof of work done.

EXAMINATIONS — Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish.

NOTE BOOKS — Students are expected to keep note books during the summer session. Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested.

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems which are vital to you discussed by lecturers.

5. Short accounts of any reading which may have bearing upon the topics outlined in your note book.

Write only that which is necessary and useful.

VOLUNTARY STUDY — During each afternoon the building will be open until 5 p.m. Students may continue to work at various activities of their own choice during this time. Some staff members will be in attendance.

When You Finish a Work Unit...

At the close of each unit of work you have a number of things to do.

1. Each worker has a Progress Record Card which will be obtained from Miss McAughey, room B-14. These cards have spaces for a record of activities explored under the guidance of the staff members.

On the last day on which you intend to stay in each unit of work, (usually Day 6), get your card from Miss McAughey between 8 and 9 o'clock. Write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your note book to your staff member and have him initial it.

Evaluating the Summer Session

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are the people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art and crafts courses are based upon the suggestions offered by students at the 1945 and 1946 summer sessions.

During the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each unit. Each item on these forms should be carefully considered.

ORIENTATION BULLETIN

Summer Courses in Art and Crafts 1946

ONTARIO
DEPARTMENT OF EDUCATION

Orientation Bulletin

FOR THE USE OF THE PARTICIPANTS

OF THE SUMMER COURSES

IN ART AND CRAFTS

TORONTO

1946

WELCOME You have chosen to become a participant in these courses and to share with groups of other teachers a number of common experiences. You are cordially welcomed, both because it is expected that your presence here will add to the general learning and pleasure of your fellow workers, and because it is hoped that through your shared experiences you will leave the summer session with a greater appreciation and broader understanding of the place of art and crafts in general education.

What to Do on July 3 and 4

OPENING DAY JULY 3.

The opening day of the course will be devoted to registration and orientation.

1. The first thing to do is REGISTER. Go to the registration desk in the general office where Miss Brown will give you your Record Card. Fill in the necessary blanks. Pay $10 for the course fee and $2 for supplies. Return your completed card to Miss Brown.

2. After you attend to the business of registration it is suggested that you READ THIS BULLETIN CAREFULLY since these courses are operated upon a plan which may be new to you.

3. Having read this bulletin, you should then EXPLORE THE COLLEGE and look at the displays. This will help you to decide upon your programme of work for the summer. Several staff members will be in their rooms and you should discuss the work with them.

4. When you have inspected the work on display and have planned a tentative programme for yourself, have your programme approved.

If you are seeking an Elementary Certificate, go to the room on the main floor of the College set aside for the approval of individual programmes. Here, several Counsellors will be ready to advise you regarding your summer's work.

If you are seeking a certificate above the Elementary, go to the Principal's office on the main floor of the College where your programme will be approved.

JULY 4

Classes will open according to the arrangements outlined in this bulletin. At 9 a.m. an assembly of all participants of the summer school will be held in the Long Gallery of the Art Gallery. Here you will be introduced to the staff and will be able to ask questions regarding any problems which may have occurred. In the meantime, students of 8:00 o'clock classes held in the College of Art could go to their classrooms from 8:00 until 9:00 a.m. Students attending classes in the School of Design, Nassau Street might wait until after the assembly meeting before proceeding to the classes in the latter school.

The Staff

C.D. Gaitskell, M.A. ..... Principal

Director of Art, Department of Education,
Province of Ontario.

Martin Baldwin, B.A.Sc. ..... Lecturer

Curator of the Art Gallery, Toronto.
Formerly a practicing architect.

George H. Buckland, B.A. ..... Counsellor

Supervisor of Art, Ottawa.

Frank Carrington ..... Instructor

Craftsman in wood. Instructor,
Ontario College of Art, School of Design.

Jeanie Garland ..... Counsellor

Supervisor of Art, York Township
Public Schools.

John A. Hall ..... Instructor

Instructor, University of Toronto,
Department of Fine Art. Teacher
of Art, Upper Canada College.

Charles Howitt, B.A.,B.Paed. ..... Lecturer

Inspector of Public Schools,
Inspectorate of York 8.

Garnet W. Humphrey ..... Counsellor

Teacher of Art, Windsor. Formerly
Instructor in the R.C.A.F.

Thomas M. Martin, B.A.,B.Paed. ..... Counsellor

Teacher of Art, Danforth Technical School, Toronto.

Margaret McCormack ..... Counsellor

Supervisor of Art, Brockville Public Schools.

Frederick Minkler, B.A.,D.Paed., ... Lecturer

Inspector of Schools, Inspectorate of York 7; Lecturer, Ontario College of Education and Emmanual College, University of Toronto.

Rowley W. Murphy, A.R.C.A., O.S.A. ..... Instructor

Illustrator, Designer, Painter. Instructor, Ontario College of Art. Formerly, Instructor in the R.C.N.

Wanda B. Nelles ..... Instructor

Instructor, Ontario College of Art, School of Design.

Louis A. Shore, B.A.,B.Paed. ..... Counsellor

Teacher of Art, Central High School of Commerce, Toronto.

Harold G. Stacey ..... Instructor

Designer of Jewellery. Instructor, Ontario College of Art, School of Design.

Carter B. Storr, M.A., Ph.D. ..... Instructor and Lecturer

Principal, Crichton Public School, Ottawa. Formerly Guest Supervisor of Art, Auckland, and lecturer at Educational Institutes, Auckland and Taranaki Districts, New Zealand.

Edna Tacon ..... Instructor

Non-objective painter. Teacher of Art, Western Technical School, Toronto. Formerly, Lecturer, Guggenheim Foundation, New York.

P.H. Tacon, M.A.,B.Paed. ..... Counsellor

Instructor of Art, Ontario College of Education.

Arthur J. Tracy ..... Instructor

Sculptor. Instructor, Ontario College of Art, School of Design.

Frank G. Walker ..... Counsellor

Principal, S.S. 4, Saltfleet. Formerly Teacher of Activity Classes, Queen's University and Lecturer on the Enterprise, MacDonald College, P.Q.

Jeanne Warmith, B.A. ..... Instructor

A recent graduate of the Honour Fine Arts Course, University of Toronto.

Earl A. Weiley, B.E., A.M. ..... Counsellor and Instructor

Assistant Professor of Art Education, Wayne University, Detroit. Formerly Instructor at Northwestern University and an officer in the U.S. Navy.

Eulalie (Bonnie) S. Brown ..... Receptionist

Notes regarding the work of the staff members:

Counsellors — The work of the counsellors is to relate art and craft activities to the general school programme, to allow the students to explore the various fields of design and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors — The instructors have the task of helping the students acquire adequate technical skill in the production of art and craft, as well as a refinement of taste regarding objects of design. They are not responsible for information regarding pedagogy.

Lecturers — The lecturers deal with their own highly specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special field which are brought before them by the students.

Receptionist — The Receptionist is in charge of the office. She will be pleased to help students solve small personal problems.

Special Counsellors and Instructors — Three members of the staff do not offer definite courses. Miss Warmith, and Mr. and Mrs. Tacon have a "roving commission" in which they offer help to individual students whenever special help is needed. Miss Warmith and Mrs. Tacon will help students with problems of design. Mr. Tacon will offer help in both design and pedagogy.

The Courses

LEADING TO THE
ELEMENTARY CERTIFICATE

A. Art and Crafts for children at the five- and six-year-old level.

A study of activities and techniques suitable for very young children. Discussion dealing with the natural modes of creative expression at the lower age levels will be held. Correlations of art and crafts with play and school activities will receive attention.

Mr. Weiley.
Daily 8:00 - 9:45 a.m.
College of Art.

This course follows the six-day week plan. See page 14 of this bulletin for an explanation.

B. Art and crafts for children in the lower and middle grades of the elementary school.

The course includes fist puppetry, modelling animals and figures, mural-making, finger painting, designing with paper in three dimensions, picture making. The correlations of these activities with the programme of studies for grades two to six will be given special attention.

Miss Garland.
Daily 8:00 - 12:00 a.m.
College of Art.

This course follows the six-day week plan.

C. Art and crafts for the upper grades of the elementary school.

A survey will be made of art activities suitable for older children, including picture making, linoleum cutting, lettering and poster making. Correlations between art and the grade seven

and eight programmes of study will be stressed. Problems arising from preferences in art related to sex differences will be discussed. Special techniques for the less gifted child will be explored. Many of the activities in this course are suitable for pupils in secondary schools.

Mr. Gaitskell.
Miss McCormack.
Daily 8:00 - 12:00 a.m.
College of Art.

This course follows the six-day week plan.

D. Art and crafts at the secondary school level.

A study of activities suitable for pupils in grades nine to twelve. The work explored will be largely three-dimensional. The media employed will include leather, wood, metal and fabrics. Many of the activities will be found to be suitable for pupils in the upper grades of the elementary school.

Mr. Shore.
Daily 8:00 - 12:00 a.m.
College of Art.

This course follows the six-day week plan.

E. Art and crafts in the rural school.

The materials required for the work to be explored in this course are those which may be easily obtained from scraps. The uses to which other local material may be put will be studied. Model-making of houses, interiors, and stage sets, mask making, marionettes, paper sculpture, modelling in plastics will be given. Group activities and correlative studies will be included.

This course will be suitable for urban as well as rural teachers.

Mr. Martin.
Mr. Humphrey.
Daily 8:00 - 12:00 a.m.
College of Art.

This course follows the six-day week plan.

F. Blackboard drawing.

A short course in the techniques of blackboard illustration. Activities will be offered so that reasonable skills may be developed.

Dr. Storr.
Daily 11:00 - 12:00 a.m.
College of Art.

This course will be offered during the first three of the six-day weeks only.

G. An interpretation of art as applied to present-day living.

This is an introductory course in the history of art. A study of styles in such aspects of the environment as architecture and clothing will be made. Various activities will be introduced so that teachers may relate these studies to the social studies programme in their schools.

Dr. Storr.
July 8 to July 25 inclusive.
12:30 - 1:30 p.m.
College of Art.

H. Art and craft education from the point of view of an inspector of schools.

What does an inspector like to see in an art teacher? What does he look for in the pupils' work? What are some of the end products of the art programme? This introduction to modern teaching methods will be discussed in a short course of three lectures.

Mr. Howitt.
July 15, 17, 19.
10:00 to 10:40 a.m.
Art Gallery, Lecture Room.

I. The Enterprise.

A study of the place of art and crafts in a comprehensive and co-ordinated body of learning. Students will select their own themes and activities. Illustrated lectures will precede the activity work.

Mr. Walker.
Mr. Buckland.
Daily 8:00 - 12:00 a.m.
College of Art.

This course follows the six-day week plan.

LEADING TO THE
ADVANCED CERTIFICATES

J. Costume figure drawing.

Drawings from the draped model will be made in crayon, chalk and pencil.

Mr. Murphy.
July 4 to July 19 inclusive.
8:00 - 12:00 a.m.
College of Art.

K. Composition.

A theoretical study of the elements and principles of design.

Mr. Murphy.
July 22 to July 29 inclusive.
8:00 to 12:00 a.m.
College of Art.

L. Illustration.

A technical study of effective illustration.

Mr. Murphy.
July 30 to Aug. 7, inclusive.
8:00 - 12:00 a.m.
College of Art.

M. Picture Making.

This course is offered so that students may explore the properties of the elements of design in two-dimensions. A creative approach to picture making will be developed, and many media including chalk, poster colours and oils will be used.

Mr. Hall.
July 4 to July 19.
8:00 - 12:00 a.m.
School of Design, Nassau Street.

The course will be repeated from July 22 to August 6, 8:00 - 12:00 a.m. School of Design, Nassau Street.

N. Experimental design in two and three dimensions.

This course will provide students with an opportunity of experimenting with two dimensional design and of carrying their work into the three-dimensional field. The following techniques will be explored: manipulative design with coloured paper, montage, collage, photograms, mobile sculpture, hand-sculpture. Each student will follow an individual programme.

Mr. Weiley.
Daily 10:00 - 12:00 a.m.
College of Art.

This course follows the six-day week plan.

O. Clay Modelling and plaster casting.

A technical course in designing in clay and plaster.

Mr. Tracy.
July 22 to 29 inclusive.
8:00 - 12:00 a.m.
School of Design, Nassau St.

This course will be repeated from July 30 to Aug. 6, inclusive.

P. Metal Work.

A technical course in designing in metal.

Mr. Stacey.
July 4 to August 11, inclusive.
8:00 - 12:00 a.m.
School of Design, Nassau St.

This course will be repeated from July 12 to 19 inclusive.

Q. Textiles.

A technical study of printing and weaving of fabrics.

Miss Nelles.
July 4 to 11 inclusive.
8:00 - 12:00 a.m.
School of Design, Nassau St.

The course will be repeated from July 12 to 19 inclusive.

R. Woodcarving.

A short technical study of elementary woodcarving.

Mr. Carrington.
July 22 to 29 inclusive.
10:00 - 12:00 a.m.
School of Design, Nassau St.

The course will be repeated from July 30 to August 6, inclusive.

S. Recent trends in the philosophy and psychology of education.

A study will be made of recent developments in educational thinking. Such topics as the following will be discussed: the learning situation, motivation, the development of skills, failure and success, "transfer of training", personality development, self-expression, imagination, security, correlation and integration, the nature of the democratic group, concepts of freedom and morality. These topics will be specifically related to the teaching of art and crafts.

Dr. Minkler.
July 8, 10, 12, 16, 18, 22, 24, 26, 30.
August 1.
1:00 - 1:40 p.m.
Lecture Hall, Art Gallery.

T. Trends in design.

A study will be offered of the effects of tradition and function upon the present environment. A survey will be made regarding the contemporary condition of some art forms. Explanations will then be offered as to the derivation of these forms. Finally the question will arise regarding the improvement of the contemporary scene. This course includes a short history of art in reverse. Instead of studying history in chronological order, the subject works backward from the present day.

Mr. Baldwin.
July 9, 11, 15, 17, 19, 23, 25, 29, 31.
August 2.
11:00 - 11:40 a.m.
Lecture Hall, Art Gallery.

Administration

EFFICIENCY IN LEARNING

You must realize that this is not a conventional summer course. In its most rigid form, the conventional course presents similar material without option to large groups of students. Such material is prescribed beforehand by the instructors. Usually a definite amount of work must be "covered".

The conventional type of course has been subject to criticism. It has been pointed out that often some students found little use for the material given to them. This seems reasonable, since when a group of individuals meets together, each member of the group brings with him individual problems arising from his different experiences. It is usually impossible to present to such a group subject matter which can be meaningful to all.

Recognizing this situation, numerous administrators have attempted to set up new types of summer courses. They have doubted the wisdom of prescribing in a rigid fashion mass educational experiences to groups of individuals with varying needs and differing personal equipment. They have felt that a learning experience is meaningful only when one can bring to it a background which enables one to enterpret such an experience. In other words, learning takes place most efficiently when one is ready for the material which he wishes to learn.

Secondly, it has been felt that a person learns best when he is learning in order to satisfy his own needs. Doubt has been cast upon the value to the individual of memorizing material or doing exercises at the demand of someone else. If learning does not satisfy a felt need, it is soon forgotten.

It is known that you wish to have educational experiences related to art and crafts since you have elected this course rather than any other. But exactly which experiences will best fit your purposes, only you can decide.

Therefore you are asked to select from the large displays of work in this school, those activities which will meet your needs. Seek guidance from your counsellors, and choose activities from each course which you consider will be most use to you.

THE "SIX-DAY WEEK" PLAN

The timetable of courses has been arranged so that students may enjoy a maximum of choice. The majority of courses operate upon a "six-day week" plan. Time during the summer is divided into four six-day blocks.

Day Number	1	2	3	4	5	6	
	July 4	5	8	9	10	11	1st 6-day week
	12	15	16	17	18	19	2nd 6-day week
	22	23	24	25	26	29	3rd 6-day week
	30	31	August 1	2	5	6	4th 6-day week

Staff members, whose courses follow this timetable open their classes on each Day 1 and close them on each Day 6. In this way a course may be offered four times during the summer. The course prescriptions on pages 7 to 12 show which of the courses operate on this plan.

The majority of courses leading to the advanced certificates fall within the framework of the six-day week. Some of these courses, because their content is greater, span two weeks. The lecture courses, taking only a small fraction of each day, are arranged so that they are independent of the six-day week. It is felt that students could leave a course in manual work to attend a lecture, without undue loss until their return forty minutes later to the manual work.

Selecting a Personal Programme

This section of the bulletin is to help you choose a personal programme during the summer. The first question which will occur to you is how much work should be covered. The amount of work you do will depend upon yourself. Since you are an adult and have gone to the trouble of enrolling in these courses, the chances are that you will do more than enough work this summer. It is recognized that individuals vary greatly in the rate at which they work. Also, some activities take more time than others and it is impossible to weight values according to the time spent on them. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

1. If you are working toward an Elementary Certificate

(a) Consider your own preferences. What kind of art work would you like to do? Do you like drawing and painting or do you like crafts?

(b) Summarize the gaps in your knowledge about art and crafts. What do you think you should know to be more proficient in your work as a teacher of these subjects?

(c) Think of the grades you teach and the programme of studies you follow. Select activities which would lend themselves to strong correlations and hence would improve the general learning situation in your school.

(d) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which might best appeal to such a community.

(e) Think of the children served by your school,- their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native arts and crafts which this background has fostered.

(f) Think of the equipment and the material available in your school. To what extent do the physical conditions in your school limit your drawing and painting programme? What local materials such as woods, grasses, barks and the like could you acquire from the natural environment? Select activities which could be made from such material.

2. If you are working toward an Intermediate Certificate

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) regarding art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following guide is offered to help you select a programme leading toward the Intermediate Certificate.

(a) Select work in which you enjoyed the most success in your elementary courses.

(b) Select a programme which includes both art and craft work.

(c) If you plan to take either a Specialist's or Supervisor's Certificate in the future, select one of the major lecture courses. (Course S or Course T). Since both these courses are required for the most advanced certificates, by taking one of these courses this year, you will lighten your lecture programme considerably in your third year.

(d) Study the prescriptions of the courses being offered for the Elementary Certificate. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical for you, it is suggested that you include these activities in your timetable.

3. If you are working toward a Specialist's or Supervisor's Certificate

It is generally agreed that a teacher of art and craft work, to be successful must (1) be familiar with many techniques, (2) be capable of using these techniques in relation to the common experiences of children, (3) be sufficiently proficient in at least one art and one craft to do creative work of reasonable merit in his chosen media, (4) enjoy a sensitivity in regard to design, (5) have a reasonable understanding of the philosophy underlying art education, (6) have a reasonable knowledge of our heritage of art output.

Courses are offered, therefore, which will allow the candidates for the two most advanced certificates to meet these requirements. The advanced courses provide an opportunity for teachers to reach greater proficiency in art and craft and to produce work showing a reasonable degree of skill and sensitivity to good design. Also a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced courses.

A theory is held by many educationists that appreciation of fine design grows largely in relation to production. In other words by working with any medium one tends to increase his ability to recognize excellence of design in the same medium produced by others. It is expected therefore that the practical work which a student does will tend to elevate his taste. A sureness of taste is probably the greatest asset which any teacher can gain.

Candidates for the Supervisor's or Specialist's certificates should:

(a) select work from some of the following courses to improve their ability and taste in two-dimensional designs: Courses J, K, L, M.

(b) select work from some of the following courses to improve their ability and taste in three-dimensional design: Courses N, O, P, Q, R.

(c) select work from either of the following courses especially to improve their originality and resourcefulness in art: Courses M and N.

(d) select Course S for an understanding of philosophy of art education.

(e) select Course T for an understanding of the history of art.

Working at Your Courses

Any summer course in art and crafts should be characterized by a happy atmosphere. When groups of pleasant people meet to consider mutual problems and to do creative work, everyone is expected to enjoy himself.

IF THINGS GO WRONG

No one in these summer courses should worry about his activities, provided that he is making an honest effort to master his work. If at any time you start to feel "desperate", you had better talk matters over with the staff members involved, as well as with the Principal. This advice is given in the interest of your mental health. If you harbour feelings of frustration and begin to think you are failing in your work, you will be bound to fail.

A short talk with a staff member, a minor adjustment in your programme, or a little extra instruction will usually bring about a favourable result.

The staff members want you to like these courses. They know that the feeling tone you attach to your summer's work with them will have direct bearing upon the effectiveness of their teaching.

GROUP WORK

Much of the work at these summer courses will be done by individuals working more or less by themselves. However, there is a group life to be considered in which students are urged to participate.

Early in the first week of the summer session a students' organization will plan a programme of social events. A social programme is planned not entirely to foster a party spirit. Rather it is used as a pedagogical device. People begin to exchange ideas once they become acquainted. When one gets to know people one discovers that each member of a summer course has something to contribute to the general learning of all. The staff members will be the first to tell you that they expect to learn from the contributions of every one.

During sessions in class you should feel free to enter into group discussion with your fellow workers and your staff members. You should also feel at liberty to ask that discussion take place concerning topics which you would like to hear debated. Your contributions to the discussion will, of course, be welcomed.

Much can be gained from group thinking of this kind once the technique has been mastered.

Although many learners may wish to work individually on manual activities, it may often happen that small groups of people will discover similar problems, and will wish to work together upon one activity. Encouragement to form such groups will always be given by the staff members.

UNIFORMITY OF THINKING

You may at first feel puzzled if you discover that the techniques used and the beliefs held by the various staff members probably vary to a considerable degree. You should understand that no attempt has been made to select a staff holding similar ideas about art or art teaching.

No attempt will be made to regiment your thinking. Indeed, it is believed that regimentation leads eventually to stagnation. Indeed, art may be defined in many ways, and the philosophy one accepts should be personal. The same may be said of beliefs related to pedagogy. It would therefore be difficult and rather presumptuous for the staff to offer prescriptions regarding either art or teaching.

The staff members will help you in every way they can according to their varied capabilities. The advice they offer will be sound as far as they are concerned. In the end, however, they will tell you: "This works for me. It is based upon my considered judgment as being sound pedagogy (or a practical technique, or an adequate aesthetic). However, you should consider my advice carefully. Test what I have advised in your own situation, and accept, revise or reject what I have said in the light of your future experiences."

STANDARD OF WORK

Students sometimes feel worried about the standard of excellence they should reach in their manual work. How proficient should you be in art and crafts?

It is felt that in the brief time allotted to the Elementary courses, participants should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes for is that you may have experiences which will enable you to become a better teacher. Therefore do not repeat work just to perfect an isolated skill. Such skill is a useful attribute to have but if you want to achieve it, practice between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced courses. Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis of most of the work at these summer courses is placed upon pedagogy, however. Therefore, even in the advanced courses, the staff members will not expect your manual work to reach a standard of perfection comparable to professional art output.

PRESCRIBED READING — There is no "prescribed reading" for these courses. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem, under the circumstances, to be wasteful of time and energy to do "prescribed reading".

WRITTEN ASSIGNMENTS — What has been said concerning "prescribed reading" applies also to "written assignments". There are no "written assignments" attached to the courses which must be included in note books. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing for his own benefit, and not as a proof of work done.

EXAMINATIONS — Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their courses, or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish.

NOTE BOOKS — Students are expected to keep note books during the summer session. Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The following items are suggested:

1. Short descriptions of new techniques learned, including the materials and tools involved.

2. Suggestions for correlations of these techniques with other subject fields.

3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

4. An outline of the problems which are vital to you discussed by lecturers.

5. Short accounts of any reading which may have bearing upon the topics outlined in your note book.

Write only that which is necessary and useful.

VOLUNTARY STUDY — During each afternoon the College of Art will be open from 2 to 4 p.m. Students may continue to work at various activities of their own choice during this time. Two staff members will be in attendance.

SKETCH CLUB — Students may go on organized sketching trips on the following Saturdays: July 13, 20, 27. Mr. Rowley Murphy and Mr. John Hall will act as instructors. Announcements as to times and places will appear later.

What to do at the Close of Each Course

At the close of each course you have a number of things to do.

1. Each worker has a personal record card which will be obtained from the staff member in charge of his studies. These cards have a space for a record of activities explored under the guidance of each staff member.

On the last day on which you intend to stay in each course, write a short description of the work you have completed in the proper space on the record card.

2. Take your card, together with the work you have completed to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will initial the card. It is your privilege to know what the staff member says regarding your progress. In this way you will always know how well you are succeeding in your work.

3. Leave your record card with the staff member.

4. Take your note book to your staff member and have him initial it.

Evaluating the Summer Session

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are the people with the greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art and crafts courses are based upon the suggestions offered by students at the 1945 summer session.

Twice during the summer, a form will be handed to each participant. Upon this form are many items related to the organization of the session and to the work offered in each course. Each item on these forms should be carefully considered.

It is hoped that you will feel a partial responsibility for the success of the summer session. Whatever success is achieved will depend upon the co-operation and earnest effort of every participant.

Orientation Bulletin

FOR THE USE OF PARTICIPANTS

of the

SUMMER COURSE

in

ART & CRAFTS

ONTARIO
DEPARTMENT OF EDUCATION

O R I E N T A T I O N

B U L L E T I N

THE SUMMER COURSE
IN ART AND CRAFTS
HELD AT
THE WILLIAM HOUSTON
SCHOOL, TORONTO.
1945.

OPENING DAY
JULY 4.

You have chosen to become a participant in this course and to share with a large group of others a number of common experiences. You are cordially welcomed, both because your presence here will add to the general learning and pleasure of your fellow workers, and because it is hoped that through your shared experiences you will leave the course with a broader conception of the place of Art and Crafts in general education.

This first day of the course will be devoted to registration and orientation. The first thing to do is REGISTER. Go to the registration desk where Miss Hendershot will give you a form to complete. Pay $10 for the course fee and $2 for supplies.

It is suggested that you now read this bulletin, since this course is operated upon a plan which may be new to you.

Having read the bulletin it is suggested that you EXPLORE THE SCHOOL and look at the displays.

Your councillors will be in their rooms. Introduce yourself. Afterwards try to decide which of the activities you would like to explore. Do not hesitate to speak to the councillors about your choice of work.

ASSEMBLY ON JULY 5. 1. Be in the Assembly room by 8 a.m. There you will be formally introduced to the councillors and will be told something about the organization of the school. You will then separate into groups. Should you have a friend who has not been assigned to your group with whom you would like to work during the summer, speak to the Principal about this matter and it will be arranged to your satisfaction.

DAILY ROUTINE: Each day, Monday through Friday, you will begin work at 8 a.m. Each morning

go to your councillor's room unless a guest speaker whom you wish to hear is scheduled, in which case you will go to the assembly room. (See the schedule for speakers on the following pages). The morning session will run until 12 noon. There will be no formal recess but you are welcome to take a recess during the morning, provided that you leave your work at the convenience of your fellow workers and your councillor.

2. The school will be open every afternoon from 1:30 until 4, Monday through Friday. Participants are invited to carry on their activities during the afternoons should they feel so inclined. One member of the permanent staff will always be in attendance.

3. Your group will work in conjunction with each councillor for about one fifth of the total course time. Announcements will be made when groups are to change from one councillor to another. As far as conditions will allow, individual wishes will be met regarding the length of time participants may stay with any one councillor. Should you wish to spend longer than one fifth of the course time with a

councillor, kindly make your arrangements with the Principal beforehand.

THE STAFF

The teaching staff of the summer course consists of fourteen people of whom five are councillors and the remainder occasional lecturers.

YOUR COUNCILLORS AND THEIR SPECIAL FIELDS OF WORK.

On the permanent staff of the summer course in Art and Crafts there will be the following councillors:

1. Mr. C. D. Gaitskell is the councillor for Commercial Design and Illustration. Mr. Gaitskell is the Provincial Director of Art in the Ontario Department of Education, and will act as Principal of the summer school. Under his guidance the participants will be able to explore the possibilities of using commercial techniques in the classroom as a service to the school and community. Participants will also be able to discover the ways and means of using graphic illustration as a teaching technique in connection with

other school subjects. Some graphic reproduction techniques will also be included, such as linoleum cutting and printing.

2. Mr. Louis A. Shore of the Owen Sound Collegiate Institute and Vocational School will be the councillor for Crafts, Section A. Participants in Mr. Shore's group will explore activities in woodwork, leather work, textiles and metal crafts. They will discover the manner in which the above materials are related to design as well as to general education.

3. Mr. Frank G. Walker, Principal of the public school at Van Wagner's Beach and former teacher of crafts at summer courses held at Macdonald College in Quebec, is the councillor for enterprise and correlative techniques. He will assist the participants of his section to organize enterprises which they can use in their local environment. Also during his session the participants will be able to explore many ways of correlating art and crafts with the general school programme.

4. Mr. Thomas M. Martin, Art Instructor in the Bedford Park public school in Toronto, and Past President of the Art Teachers' group of the Ontario Educational Association, is the councillor for Crafts, Section B. He will guide the participants in the use of plastics, paper craft, murals and puppetry in the interest of general education.

5. Miss J. Garland, Supervisor of Art in the York Township schools is the councillor for art and crafts in the lower grades. Participants will explore techniques suitable for younger children, and will attempt to discover ways and means of using these techniques in correlation with other subject fields.

THE FUNCTION OF THE COUNCILLORS

The primary interest of these councillors is general education. They see the arts and crafts as a means of total pupil development. They have all had a wide experience in classroom work and have enjoyed outstanding success in relating art and crafts to general education in a democracy.

UNIFORMITY OF THINKING

You should realize, however, that the techniques used and the beliefs held by the councillors probably vary to a considerable degree. No attempt has been made to select a group of councillors holding a standardized philosophy or methodology, nor will any attempt be made to regiment your philosophy or methodology.

Indeed, regimentation leads eventually to stagnation. Teaching is an individual technique and varies from person to person and even from locality to locality. Also, art may be defined in many ways, and the philosophy of aesthetics which one accepts is personal. It would be difficult and rather presumptuous for anyone to attempt to prescribe exact methods of teaching or a rigid aesthetic for all participants of this course. A rigid prescription of methodology or aesthetics would tend to stifle thinking and if it were of service to teachers it could be so only to a limited degree.

The councillors will help you in every way they can. The advice they give will be sound as far as they are concerned. But in the end they will tell you: "This way works for me. It is based upon my

considered judgment as being sound pedagogy and a practical aesthetic. However, you should consider this advice carefully. Test what I have advised in your own situation and accept, revise or reject what I have said in the light of your future experiences".

PRE-ARRANGED PROGRAMMES

You should also understand that the councillors have not outlined a fixed programme to be followed rigidly during their sessions. They will help you define your needs, for this is the essence of good guidance. But they have no assignments to prescribe and no set series of lectures to present.

They will act as chairmen of group discussions in which common problems are brought forward. They will aid participants to solve their individual problems. They will aid groups of individuals in planning group activities. The councillors will ask, "What is it you wish to accomplish and how can I help you?" In other words, you are not working for your councillors, you are working for yourself.

INDIVIDUAL INTERVIEWS WITH COUNCILLORS

Should participants wish to have personal interviews with councillors, these will be arranged at the convenience of those concerned. There is no pre-arranged timetable for such interviews apart from the regular class sessions.

LECTURERS

During the summer a number of people outstanding in specialized branches of art and crafts will be present at the school to give talks and to lead discussions with as many participants of the course as are interested. Films and displays will be used.

JULY 6: "What is art?" What are the "principles of design"?"

The well-known painter, Mr. Rowley Murphy of the Ontario College of Art, will discuss these and other related questions in the assembly room of the William Houston School at 8 a.m.

JULY 9: "Can design be thought of as separate from material? Has art a purpose in the affairs of mankind?"

Dr. C. T. Currelly, Director of the Archaeology branch of the Royal Ontario Museum will conduct a tour of the Museum beginning at 9 o'clock. He will stress the relationship existing between art and craft throughout the history of mankind. There will be no need for those attending this tour to come to the William Houston School until after Dr. Currelly's discussion.

JULY 12: You have heard the term, "Creative Expression" used in connection with art work in schools. What is "Creative Expression" and how may it be encouraged upon a sound methodology in the ordinary schoolroom?

Miss Dorothy Medhurst, Principal of the Children's Classes at the Art Gallery, Toronto, will discuss these important questions at the William Houston School, at 8 a.m.

JULY 16: "Does a Democracy require a certain methodology in its schools? What kind of person should a teacher of art and crafts be to develop worthwhile citizens of a democratic state?"

Mr. Fred W. Minkler of the Ontario College of Education, and Inspector of Schools, will discuss these questions at the William Houston School, at 8 a.m.

JULY 19: "How can children best acquire skill in the art and craft programme which engages them? How can we know whether or not our art and craft programme is educationally effective? How can we grade the art and craft work of the children?"

Miss Annette Marsh, of the Ontario College of Education will speak about these problems at the William Houston School, at 8 a.m.

JULY 23: "Can art and craft be taught in a classroom in such a way as to influence children's lives outside the school?"

Professor A. MacDonald of the Ontario College of Education, who paints in oils as a hobby, will discuss the technical problem known as "transfer of training" at the William Houston School, at 8 a.m.

JULY 26: "Can the schools influence Canadian life by carrying on a vigorous art and craft programme?"

Professor Alford, Head of the Department of Fine Art in the University of Toronto, will debate this question at the William Houston School, at 8 a.m.

JULY 30: "We live in a machine age. Are the handicrafts a relic of the past, or have they a place in modern society?"

Mrs. O. D. Vaughan of the Canadian Handicraft Guild, Toronto, and some of her associates,

will discuss the seeming paradox of the handicrafts in relation to the modern state, at the William Houston School, at 8 a.m.

AUGUST 2: "Is the artist too delicate a creature to take his place in contemporary society or has he a vigorous role to play in the development of the modern state?"

Mr. Martin Baldwin, the Curator of the Art Gallery of Toronto, will enlarge on these problems at the William Houston School, at 8 a.m.

The speakers will welcome your questions after they have outlined their problems. Think about the topics beforehand and do not hesitate to present any problems connected with their subjects which may occur to you.

During the day of the discussions outlined above, the guests will visit you while you are engaged in your own activities. You will then have an opportunity of speaking to them personally and of seeking such advice as you require.

SECRETARY AND LIBRARIAN — Miss L. Hendershot will act as the secretary and librarian of the school.

LIBRARY

Participants may borrow books from the library between 7:45 and 8 a.m. and 12 and 12:15 p.m. Should a participant wish especially to withdraw a book during working hours, he should contact Miss Hendershot in the office during the morning.

PRESCRIBED READING — There is no "prescribed reading" for this course. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same question, and it would seem to be wasteful of time and energy to do "prescribed reading" under the circumstances.

WRITTEN ASSIGNMENTS — What has been said concerning "prescribed reading" applies also to "written assignments". There are no "written assignments" attached to this course. If the participant wishes to write on any topic in his note book in order to clarify his thinking or to help him to recall useful information

he has discovered, he will do his writing for his own benefit, and not as a proof of work done.

THE BUILDING AND EQUIPMENT

The William Houston School, at one time a public school, was until a few weeks ago occupied by the army. There has been no time to have it decorated.

The equipment in the building is meagre. This is as it should be. Teachers returning to their classrooms will not find elaborate equipment, and to learn techniques in art and crafts here which require costly tools would not be practical.

We have no luxuries here for you to enjoy. It would be pleasant to have them, but you will realize that such are not yet obtainable.

Many supplies were ordered and not all could be obtained. However, we have been fortunate to secure many of the items ordered. Please excuse shortages; they are unavoidable.

DECIDING ON YOUR PROGRAMME

WHY SHOULD YOU CHOOSE YOUR WORK?

You will realize that this is not a conventional summer course. In its most rigid form, the conventional course presents similar material to large groups of students. Such material is prescribed beforehand by the instructors. Usually a certain amount of work must be "covered". Objective examinations are written by students at the close of the session.

This type of course has been subject to criticism. It has been pointed out that often some students found little use for the material given to them. This seems reasonable, since when a group of individuals meets together, each member of the group brings with him individual problems arising from his different experiences. It is usually impossible to present to such a group subject matter which can be meaningful to all.

Recognizing this situation, numerous administrators have attempted to set up new types of

summer courses. They have doubted the wisdom of presenting mass educational experiences to groups of individuals with varying needs and differing personal equipment. They have felt that a learning experience is meaningful only when one can bring to it a background which enables one to interpret such an experience. In other words, learning takes place when one is ready for the material which he wishes to learn.

Secondly, it has been felt that a person learns best when he is learning in order to satisfy his own needs. Doubt has been cast upon the value to the individual of memorizing material at the demand of someone else. If learning does not satisfy a felt need, it is soon forgotten.

It is known that you wish to have educational experiences related to art and crafts since you have elected this course rather than any other. But exactly which experiences will best fit your purposes, only you can decide.

Therefore you are asked to select from the large displays of work in this school, those activities which will meet your needs. Seek guidance from your councillors if you wish but select one or more activities

from each group which you consider will be of most use to you.

A SUGGESTED GUIDE TO HELP YOU CHOOSE YOUR WORK. The following are a few suggestions which may help you to select the activities you may wish to explore.

(a) Consider the community served by your school, the kind of people in your neighborhood, their economic and cultural status and their attitude toward education. Select activities which would best appeal to such a community.

(b) Think of the children served by your school - their economic status, their cultural resources and limitations, the kinds of vocations they enter, their leisure-time needs, their ethnic background and the native crafts which this background has fostered.

(c) Think of the equipment and the material available in your school. What local materials such as woods, grasses, barks and the like could you acquire from the natural environment? Select activities which could be made from such material.

(d) Think of the programme of studies you follow in your school and select activities which would lend themselves to strong correlations and hence would improve the general learning situation.

(e) During the first day of each group session attempt to select two or three activities which would be practical in your situation. You should remember that this is not an art school; it is a school of pedagogy which uses art and crafts in the service of general education. Therefore, try to discover the full educational implications of the activities you have selected. To know how to handle a few isolated skills in arts and crafts is not sufficient for your purposes as a teacher. You should understand the importance of arts and crafts in relation to the total educational process. Should you wish to work with one or more partners, look about you and attempt to find members of your group who have selected problems similar to your own.

SUGGESTIONS ON COMPLETING AN ACTIVITY

When you have completed a successful activity, ask yourself the following questions in review:

(1) Will the experience I have had make a difference to my teaching? How shall I use the results of my work next school year? What did the councillor say in connection with the activity completed? What help did I get from other participants? What did I get from my reading?

(2) Summarize the activity in a note book, paying particular attention to the teachings involved and any difficulty of technique which you may have encountered. Make notes also of any contributions which the lecturers, the councillors, or the participants have made regarding the activity. Use sketches wherever they will be valuable. Write only that which is necessary and useful to you.

(3) It is felt that in the brief time allotted to this preliminary course, participants should have as broad a survey of activities as possible, and should not spend too much time on any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes for is that you may have experiences which will enable you to become a better teacher. Therefore do not repeat work just to perfect an isolated skill. Such skill is a useful attribute to have but if you want to achieve it, practice between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, submit work to your councillor for his appraisal, and decide without delay your next field of exploration.

HOW MUCH WORK SHOULD YOU COVER? The amount of work you do will depend upon yourself. Since you are an adult and have gone to the trouble of enrolling in this course, the chances are that you will do more than enough work this summer. Also, individuals vary greatly in the rate at which they work. Again, some activities take more time than others and it is impossible to weight values according to the time spent on activities. There seems, therefore, to be no reason to prescribe any exact amount of work for all participants to do.

NOTE BOOKS

During your last day with each councillor you should submit to him or her your notebook for appraisal.

Your notes, (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. The follow- items are suggested:

1. Short descriptions of new techniques learned including the materials and tools involved.
2. Suggestions for correlations of these techniques with other subject fields.
3. A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your councillor have contributed.
4. An outline of the problems which are vital to you discussed by the guest speakers.
5. Short accounts of any reading which may have bearing upon the topics outlined in your note book.

RECORD CARDS

Each worker has a personal record card which will be obtained from the councillor. These cards have a space for a record of activities explored under the guidance of each councillor. You should name the activities you have completed in the proper column on the card.

Submit your card with your note book to your councillor who will check your entries and will initial the information entered.

MENTAL HEALTH

A worried student does less effective work than one not so afflicted. No one in this summer course should worry about his activities, provided that he is making an honest effort to master his work. If at any time you start to feel "desperate", you had better talk matters over with your councillors. This advice is given in the interest of mental health, without which one either fails in his work or achieves only limited success. The feeling tone you attach to this summer course will have direct bearing upon the effective learning which you will experience.

DEMOCRACY AND EDUCATION

WHAT DOES DEMOCRATIC LIFE MEAN?

We live in a democratic state and try to get along in a democratic way. What does this imply? First of all it means that people in a group are individuals. Each one is different and important and has something to contribute to the general good. Each individual in a group (including even a teacher!) can contribute to the general learning of the group and can learn from the group. There is no one at this summer course, for example, who cannot add to the general learning of all. Your councillors will be the first to tell you that they expect to learn from the contributions of each member of their groups. Secondly, it implies a society or organization in which all are placed in a position so that they can contribute to the good of everyone.

It has previously been described how this course has been arranged so that individual needs may be met. It remains to be outlined how each individual can contribute to the group life of this summer school.

HOW TO GET ACQUAINTED.

If this group learning is to take place, all participants must get acquainted. How can this be done? It will probably be well for each section to elect two members early in the first week so that programmes can be planned to help everyone get acquainted with his fellow workers. This is suggested not so much in the interest of a party spirit, but rather as a pedagogical device.

YOUR CONTRIBUTIONS DURING CLASS SESSIONS.

During sessions in class you should not only feel free to enter into group discussion with your fellow workers and your councillors, and to ask that discussions take place concerning topics which you would like to hear debated, but you should also feel it your duty to take part in these discussions. You should also feel obliged to report helpful readings you have come across, and you should volunteer to demonstrate any techniques which you have found successful, and which you feel would be of use to your fellow workers.

There is a technique of group thinking which has to be cultivated if it is to be fully successful. Group thinking requires a certain attitude on the part

of individuals. One must keep in mind that all discussion is to help the group as a whole and not to bolster the ego of the one who is "holding forth".

WORKING WITH PARTNERS — Although many learners may wish to work individually, it may often happen that small groups of people may have similar problems and will wish to work together upon one activity. Encouragement to form such groups will always be given by your councillors.

LECTURES TO GROUPS — It has previously been said that the councillors do not propose to give formal lectures. Should the situation arise in which a councillor and the members of his group feel that a lecture would be beneficial, the former will comply with the request of the group. Sometimes the whole school may require a "round-table discussion" or a lecture upon a particular topic. In such cases the sections will meet in the assembly room.

CLASSES OF CHILDREN — Whenever groups of children can be found they will be present in the school during the mornings. Participants will therefore

have an opportunity of testing activities on unsuspecting youngsters. Councillors will observe lessons on request.

PARTICIPANTS' EVALUATION OF THE COURSE

A course of this kind is flexible and the organization can be changed quickly. For this reason, participants will be asked to evaluate the organization and to suggest means of improving the existing arrangements.

WITH WHAT SUCCESS HAVE COURSES LIKE THIS BEEN OPERATED ELSEWHERE?

Courses similar to this have been used elsewhere and with great success. It has been discovered that participants of such courses have accomplished more work which had real meaning for them. Moreover, this work was done without the energy-consuming tensions which had characterized their previous formal courses in the same field of work. Participants of this new type of course have said that they were less tired at the close of the session than they were when it opened. They have said that they gained new

vigour from the knowledge that they were working for themselves and from the fact that others were sharing their problems. They felt that they gained stature as individuals under the new type of course and that they discovered latent talents in themselves which could be made apparent only under conditions which were free from what one writer called "a fear of undue punitive evaluation". Working they said was a pleasure and they mentioned that it was exhilarating to become a contributor rather than a passive absorber of pre-determined facts to be learned.

In summary, participants have found this type of course valuable because it allowed them to define their own problems and to find practical solutions for them, and because it taught them to work in a democratic way with a group of people. Whatever success is achieved this summer will depend upon the co-operation and earnest effort of every participant.

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